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GO WORLD

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THE FIRST WORLD GO CHAMPIONSHIP THE FUJITSU CUP

A new page is being written in the 3000-year history of the game of go. For the first time a tournament to decide the world's top player: the 1st World Go Championship - The Fujitsu Cup. A long-cherished dream of all go fans is realized as the top professional players from around the world compete to prove themselves the world's strongest player. In sponsoring this tournament, Fujitsu's aim is to deepen the bonds of friendship among the people of the world.

Organized by: The Yomiuri Shimbun, The Nihon Ki-in and The Kansai Ki-in.

Supported by: Nippon Television Network Corporation.

Sponsored by: FUJITSU Limited.

With the cooperation of: Chinese Weiqi Association, Korean Baduk Association, American Go Association, European Go Federation, Japan Air Lines.



Participants: 16 players from 6 professional bodies

The Nihon Ki-in
(Japan Go Association)

Koichi KOBAYASHI

Masao KATO

Masaki TAKEMIYA

Chikun CHO

Kaiho RIN

The Kansai Ki-in
(Western Japan Go Association)

Yutaka SHIRAISHI

Toshiya IMAMURA

Chinese Weiqi Association

Weiping NIE

Xiaochun MA

Dayuan CAO

Bin YU

Korean Baduk Association
(Korean Go Association)

Hun Hyun CHO

Bong-Soo SEO

Doo-Jin JANG

American Go Association

Jung Ho LIM

European Go Federation

Ronald SCHLEMPER

1988 Tournament schedule

Round 1: Saturday, April 2

Round 2: Saturday, June 4

Round 3: Saturday, July 2

Playoff for 3rd place: Monday, July 4

Playoff for 1st place: Saturday, September 3

FUJITSU

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Go World News

Kobayashi Loses Tengen, Defends Kisei Title Kato in a Bad Slump

If last year was the year of Kato, this year is not starting out that way. In fact, the first quarter was a disaster for him: he lost the Kisei title match 1-4, he lost the Super Go final to Nie (see page 11), and he lost the first two games of the Judan title match. The contrast to his all-conquering form last year could hardly be greater.

Kato became the challenger for the 12th Kisei title by defeating Otake 2-0 in the playoff last December, so he not only ended the year with yet another triumph but also seemed to be on the brink of an even greater year. Going by their past results, no one expected him to have any trouble taking the title from the defending champion, Kobayashi Koichi, especially since the latter seemed to be in a slump, having just lost his Tengen title to Cho Chikun. He had taken a two-game lead in the title match, but then Cho had won the next three games to take the title. Cho thus became the first player to compile a 'grand slam', that is, to win each of the top seven titles (a real grand slam would be to win the top seven in one year, but, skill aside, the stamina required for that would be so great that it seems unlikely that anyone will ever pull it off).

Perhaps the fact that he was down to his last title (two years ago he had four), however,

spurred Kobayashi on. When the match began he upset everyone's predictions by sweeping through the first three games. Most surprising was the fact that he put aside the tight territorial strategy for which he is known and played an attacking, aggressive game. According to Kobayashi, he got over his 'Kato complex' when he won the second game by building thickness and attacking.

Kato kept the series alive by winning the fourth game, but then Kobayashi took a leaf out of his book by scoring a half-point win in the fifth game. Whatever happens in the other titles, Kobayashi has secured his place at the peak of the go world for the third year in a row.

At this stage it seemed that Kato had gone from one of the best years of his career to one of the worst, for he promptly dropped the first two games of the 26th Judan title match to Cho Chikun. But with that he seemed to reach bottom and he recovered to take the next two games and even the title match.

Results of the above matches:

13th Tengen

Game 1 (19 Nov.). Kobayashi (W) won by 2 1/2 points.

Game 2 (27 Nov.). Kobayashi (B) won by 1 1/2 points.



Kobayashi takes an iron grip on the Kisei by winning the third game.

43rd Honinbo League

Rank	Player	Y	C	R	K.K.	K	O	S	T	Score	Place
1	Yamashiro	—	1	1	○	1	○	1	○	4 — 3	3
2	Cho Chikun	○	—	○	1	○	○	1	○	2 — 5	—
3	Rin Kaiho	○	1	—	○	○	○	1	1	3 — 4	—
4	Kobayashi K.	1	○	1	—	1	1	1	○	5 — 2	2
5	Kato	○	1	1	○	—	○	1	1	4 — 3	4
5	Otake	1	1	1	○	1	—	1	1	6 — 1	1
5	Sato Sunao	○	○	○	○	○	○	—	○	0 — 7	—
5	Takagi	1	1	○	1	○	○	1	—	4 — 3	4

Note: Players are ranked according to their results in the previous league.

Game 3 (14 Dec.). Cho (B) won by resig.

Game 4 (23 Dec.). Cho (B) won by resig.

Game 5 (28 Dec.). Cho (W) won by 1/2 point.

12th Kisei

Game 1 (played in Honolulu on 13, 14 January). Kobayashi (W) won by 2 1/2 points.

Game 2 (27, 28 Jan.). Kobayashi (B) won by 7 1/2 points.

Game 3 (3, 4 Feb.). Kobayashi (W) won by resig.

Game 4 (17, 18 Feb.). Kato (W) won by 8 1/2 points.

Game 5 (24, 25 Feb.). Kobayashi (W) won by 1/2 point.

26th Judan

Game 1 (3 March). Cho (B) won by resig.

Game 2 (24 March). Cho (W) won by resig.

Game 3 (7 April). Kato (W) won by resig.

Game 4 (14 April). Kato (B) won by resig.

Otake Finally Becomes Honinbo Challenger

One of the mysteries of the go world has been the poor performance of Otake Hideo in the Honinbo tournament. Although he is the most successful player after Sakata, he has always done badly in the Honinbo tournament. Compared to the Meijin title, where for the last 20 years straight he has either played in the league or held the title, he has made only five appearances in 23 years in the Honinbo league. His bad luck in this title has finally come to an end, however, for this year he has won the league 6–1 and earned the right to challenge Takemiya for the title.

The first title clash between these two players

should be an absorbing one: both are known as members of the 'artistic' school which values the aesthetic side of go as much as the competitive. It will be interesting to see if Otake's thick style prevails over Takemiya's large-scale game.

The first game will be played in Paris on 10, 11 May.

The Ing Cup

This is the year of international tournaments and the richest of them all is the World Professional Go Championship, also known as the Ing Cup, which is sponsored by the go philanthropist Ing Chang-Ki, who founded the World Youth Go Championship. First prize is an astonishing \$400,000 (¥52,000,000), which puts it in a class of its own. Even the second prize of \$100,000 (¥13,000,000) puts most other professional tournaments in the shade.

This is an invitational tournament and it is planned to hold it once every four years, in the same year as the Olympics. The participants are:

Japan: Kobayashi Koichi Kisei, Kato Masao Meijin, Takemiya Masaki Honinbo, Fujisawa Shuko Hon. Kisei, and Hashimoto Shoji 9-dan of the Kansai Ki-in.

China: Nie Weiping, Ma Xiaochun, Jiang Zhujiu, and Liu Xiaoguang.

Republic of China: Rin Kaiho (Lin Hai-feng), O Rissei (Wang Li-ch'eng), and O Meien (Wang Ming-wan).

Korea: Cho Chikun and Cho Hun-hyun.

America: Michael Redmond 5-dan.

Australia: Wu Songsheng 9-dan.

13th Meijin League (as of 21 April 1988)

Rank	Player	R	K	C	I.A.	T	F	I.Y.	O	A	Score
1	Rin Kaiho	—				1	1	1	1		4 - 0
2	Kobayashi K.		—	1	1				○		2 - 1
3	Cho Chikun		○	—	1	1		1			3 - 1
4	Ishida Akira		○	○	—	○		○			0 - 4
5	Takemiya	○		○	1	—				1	2 - 2
6	Fujisawa S.	○					—	○	1	1	2 - 2
7	Ishida Yoshio	○		○	1		1	—		1	3 - 2
7	Ohira	○	1				○		—	○	1 - 3
7	Awaji					○	○	○	1	—	1 - 3

Note: Players are ranked according to their results in the previous league

The interesting feature of this tournament is that the players have been chosen according to nationality rather than the professional bodies with which they are affiliated. Unfortunately, there is no European representative because Europe has no professional players, though the criterion for being a professional seems to be membership of an Oriental professional organization.

The tournament will be played by the Taiwanese rules, which are quite similar to the Chinese rules. The first round will be played in August.

Rin Leads Meijin League

Rin Kaiho is showing that he's recovered from the shock of his wipe-out in last year's Meijin title match. The way he is playing in the league, he should get a chance to take revenge for his humiliation. However, at least five other players are still in the running.

Winners of TV Haya-go

35th NHK Cup: Kato Masao (beat O Rissei in the final)

7th NEC Cup: Ishida Yoshio (beat Cho Chikun)

10th Kakusei: Otake (beat Takagi)

The 1st US Invitational Championship

Roy Laird

The First US Invitational Championship was held on February 13 and 14, 1988, at the Gateway Hilton in Newark, New Jersey. Generous sponsorship for this event was provided by Fujitsu

Ltd., in order to select a contender for the 1st World Go Championship — The Fujitsu Cup.

The roster of players reflected the dominance of Western players in American go, with eight of the twelve contenders coming from west of the Mississippi. Three of the Western players — Jung Ho Lim of Salt Lake City, Edward Kim of Seattle and Thomas Tu of Los Angeles — were tied at the end of the five-round Swiss-style tournament. Each had beaten and been defeated by one of the others, and none had been overcome by anyone else. Nearly the entire range of tie-break methods was used by tournament director Wynne Evans, who was finally able to declare Mr. Lim the winner. Mr. Lim is also this year's US contender in the World Amateur Go Championship. New Yorker Ron Snyder 6-dan, two-time WAGC contender, placed fourth, and Don Wiener 6-dan of Boston, who was promoted to 6-dan less than a year ago, was sixth.

The First US Invitational was planned in tandem with other events. The 30th New Jersey Open, one of the oldest East Coast battlegrounds, attracted 50 players to compete in a six-round Swiss event, which was conducted in the next room. The presence of well-known pros added a further measure of dignity and importance to the occasion. Both Nihon Ki-in representatives were quite familiar to American go players. Oeda Yusuke 8-dan has visited America numerous times and is widely known as Michael Redmond's teacher. Nagahara Yoshiaki is the co-author of *Basic Techniques of Go* and *Strategic Concepts of Go*, two of the earliest go texts published only in English — and still two of the finest.

On Saturday evening, Janice Kim, America's newest professional, played an exhibition game with Mr. Lim. Ms. Kim, age 18, won her credentials in the Korean professional system and was certified last August. A few feet behind them, the game was replayed for about thirty spectators, to whom Mr. Nagahara gave a commentary that skillfully illuminated the game without (hopefully) influencing the result. Unlikely, since neither player ever looked up.

Mr. Oeda and Mr. Nagahara gave simultaneous games on Monday night in New York before returning to Japan. The AGA is very grateful to Fujitsu for sponsoring this event, and to the Nihon Ki-in, the Kansai Ki-in and the Yomiuri newspaper for organizational help and to Japan Air Lines for additional support.

Strictly speaking, this was not the very first invitational tournament in the US. For many years the US Championship was an invitational, pitting club champions against one another in a closed event, until Terry Benson organized the first US Open Championship in 1977. However, this was different. In effect the AGA was asked to select some of its strongest players, get them together and play them off.

Americans with professional certification from foreign go organizations were excluded this year, partly in order to facilitate the inclusion of our very strongest amateurs. However, our pros will be eligible next year. This is a delicate matter — traditionally, professionals do not compete seriously against amateurs. However, exceptions are being made to this tradition. Mr. Lim of Salt Lake City faced the great players of our time in April, competing for a record-breaking top prize of \$110,000. The AGA has been trying to think of a practical way to conduct a tournament with

both certified professionals and the strongest amateurs. The possibility of a 'seeded' tournament, with amateur victors meeting professionals in the final rounds, has been considered.

All of this activity has aroused interest in the idea of an American 'professional' system. There are many questions to be answered, and many steps between here and there. But the first of these may have already been taken.

JAMES KERWIN GO WORKSHOP

James Kerwin, who became a professional shodan in 1978, will teach a 5-day go workshop at the Hollyhock Farm retreat center in British Columbia, July 26–31, 1988. Kerwin, a disciple of Iwamoto Kaoru 9-dan, became the first Westerner to enter the record books of professional tournament go when he won the 1-dan section of the 4th Kisei tournament in 1978. The workshop will include dan-level and kyu-level instruction. This will be an exciting week of go in a beautiful country setting. For registration information contact Hollyhock Farm, Box 127, Manson's Landing, B.C., V0P 1K0, Canada. Or phone (604) 935-6465.



About This Issue: A Note from the Editor

We apologise to the reader for breaking our promise to resume our instructional articles in this issue. For two reasons we decided to present another 'special issue'. One was that we had fallen way behind in our coverage of the Japanese tournament scene. We did not want to give an abbreviated coverage because there were some very interesting commentaries, such as the round-table discussion by three young professionals, including America's Michael Redmond, of the first Judan game and Takemiya's analysis of his fuseki strategy, that we particularly wanted to present to the reader. The

other was the explosion of activity in international go, beginning with the founding of the Fujitsu Cup. We decided not to waste any time beginning our coverage of this tournament because it is going to be followed very soon by other new international tournaments.

In our next issue we will publish the second half of the Sakata autobiography begun in GW50, together with more games from international tournaments and Japanese title matches. We will also resume publication of our regular instructional articles.

The 1st World Go Championship: The Fujitsu Cup

With the founding of the World Go Championship, a new era has begun in international go: the first-ever tournament pitting all the world's top players against each other. International go has become more and more lively recently, with frequent team matches between Japan and China, in particular, but for the first time, in this new tournament, also known as the Fujitsu Cup because it is sponsored by Fujitsu, the leading contenders from Japan, China, Korea and Taiwan are competing in a tournament to settle their rival claims to be the world's top player.

Besides the glory, a powerful attraction is the generous prize money, the best ever offered for a knockout tournament. The tournament is played over four rounds, and the first prize is ¥15,000,000 (nearly \$110,000). Four rounds will be played in Japan from April, culminating in the final round on September 3. The unusual feature of this tournament is that the participants are playing as representatives of the professional go organizations to which they belong rather than of their countries. Thus, Rin Kaiho (a citizen of Taiwan) and Cho Chikun (a Korean citizen) are both playing for the Nihon Ki-in, of which they have been members for their whole professional careers.

The main professional bodies were invited to send a number of representatives: five from the Nihon Ki-in, two from the Kansai Ki-in, four from the China Weiqi Association, and three from the Han Kuk Kiwon (Korean Ki-in). In addition, two amateur bodies, the American Go Association and the European Go Federation, were invited to send one representative each. The catch for the AGA was that American professionals were not eligible to play for the U.S., as they were members of two of the professional go bodies listed above (Michael Redmond and James Kerwin belong to the Nihon Ki-in and Janice Kim to the Han Kuk Kiwon). It's possible that some way may be found around this problem next year.

1st round a triumph for the Nihon Ki-in

The first round, played at the Nihon Ki-in in Tokyo on 2 April, was an unqualified triumph for the Nihon Ki-in, which saw all five of its representatives proceed to the second round. China



At the reception: Cho Hun-hyun, Kobayashi, Nie

enjoyed mixed success, with two players winning and two losing, but the first round was a disaster for Korea, which saw all three of its players eliminated.

The first round results:

A Block

Nie Weiping (China Weiqi Assoc.) beat Ronald Schlemper (Holland: European Go Federation) by resignation.

Kato Masao (Nihon Ki-in) beat Imamura Toshiya (Kansai Ki-in) by resig.

Rin Kaiho (NK) beat Suh Bongsoo (Korea: Han Kuk Kiwon) by half a point.

Cho Chikun (NK) beat Yu Bin (China) by resig.

B Block

Takemiya Masaki (NK) beat Tsao Dayuan (China) by half a point.

Ma Xiaochun (China) beat Jang Doo-jin 6-dan (Korea) by 10 1/2 points.

Shiraishi (Kansai Ki-in) beat Jung Ho Lim (AGA) by resignation.

Kobayashi Koichi (NK) beat Cho Hun-hyun (Korea) by 5 1/2 points.

That means that the pairings in the second round will be:

- (A) Nie v. Kato, Rin v. Cho
 (B) Takemiya v. Ma, Shiraishi v. Kobayashi.

The most significant of the above results is, of course, the last, which saw the number one Japanese player, Kobayashi Koichi, holder of the Kisei, the top Japanese title, beat Cho Hun-hyun, who holds nearly all the Korean professional titles. This game was a convincing win for Kobayashi, who had the edge on Cho for most of the game. The number two Korean, Suh, lost by half a point to Rin, so the day was a disaster for Korea. It was a pity that the luck of the draw matched Cho Hun-hyun and Kobayashi in the first round, as both were considered among the favourites to win the tournament. The five Nihon Ki-in players all won their games and one of the two Kansai Ki-in players won his, so six players from these two Japanese bodies proceed to the quarter-finals.

China had mixed success, winning two and losing two. Based on his outstanding record in Japan—China matches, Nie is probably the overall favourite to win the tournament and he had an easy game in the first round, being matched against the sole European player. Last year Ronald Schlemper played a couple of games, which he lost, on two stones against Nie; this time he found himself taking white. He steered his way safely through the fuseki and the early middle game, but then Nie went to work and cut his centre moyo to ribbons. Tsao was unlucky to lose to Takemiya: he had a lead, but Takemiya played more tenaciously in the endgame. The other half-point result was the reverse: Rin had a comfortable lead but saw it whittled down almost to nothing in the endgame by Suh.

Shiraishi of the Kansai Ki-in claimed that Lim's solid play made him nervous, but to professional eyes his was also a comfortable win.

The great Japanese start was a tonic to the Japanese go public, which has seen their teams lose three team matches in a row to the Chinese in the annual Super Go series, but it remains to be seen who will prevail: the six home players who have got into the quarter-finals or the two Chinese.

In this and subsequent issues we plan to present all the games played in the tournament. To start with, here are two of the most interesting games from the first round.

Cho Chikun v. Yu Bin

White: Yu Bin 7-dan

Black: Cho Chikun 9-dan

Played on 2 April 1988.

Less than a year after playing for China in the world amateur go championship held in Beijing, Yu was representing his country in the world professional go championship. At 20, he was the youngest player in the tournament, but he has made great strides in the last year, culminating in his taking the New Physical Education Cup from Tsao Dayuan earlier this year. After the pairings were decided for the first round, Yu declared that it was a privilege for him to play Cho, a player whom he 'worshipped'. Cho accepted the compliment but was not disarmed by it.

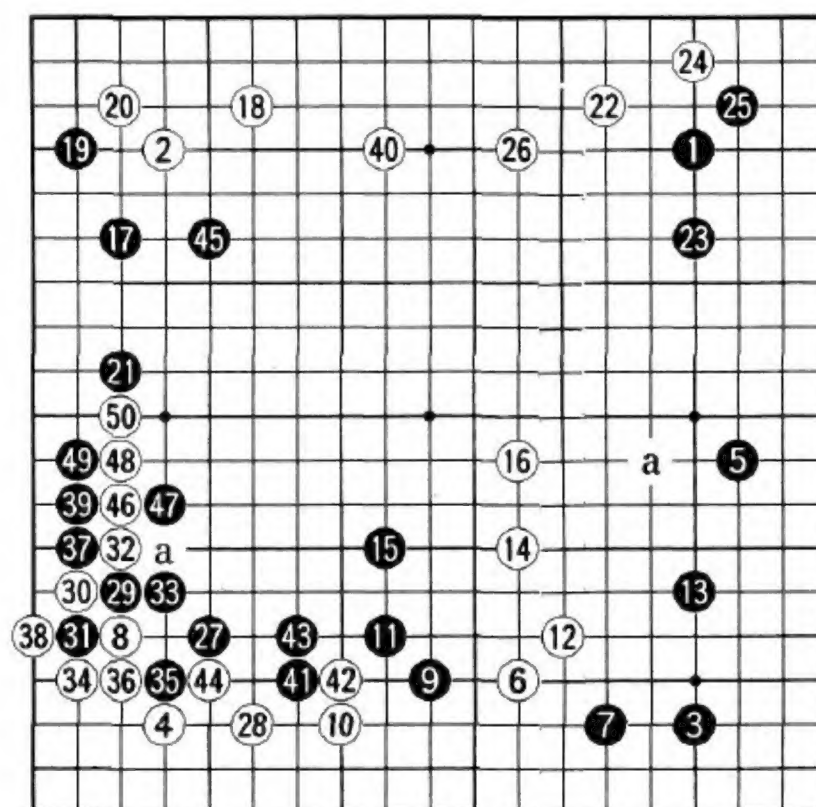


Figure 1 (1 – 50)

Figure 1 (1 – 50). *An unusual fuseki*

White 6 is quite rare, so the chances are that Black 7 is a new move. Cho: 'I had no idea of my opponent's style, so I was anxious to see what would happen when I played here.' Yu answered peacefully with 8 — White 12 or 'a' would be more aggressive.

An interesting shape is created with 11 and 12: two kosumis moving away from each other. Yu continues in a peaceful vein with 18.

Black 45. Taking hold of the white stone with 'a' would make Black thick, but Cho prefers to expand rather than to defend. Still, Yu's 46 is well timed.

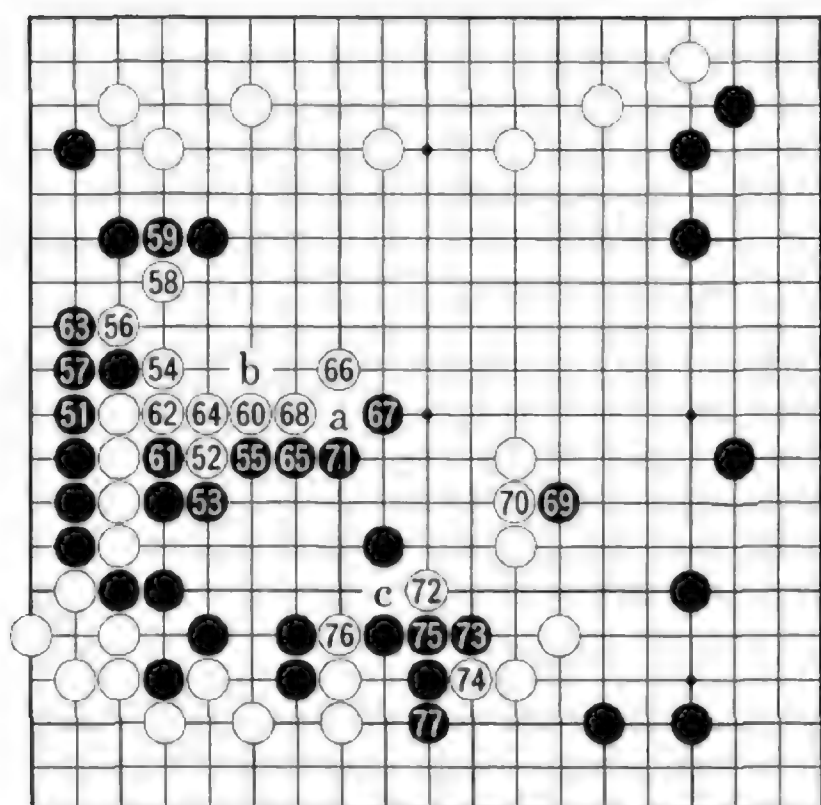
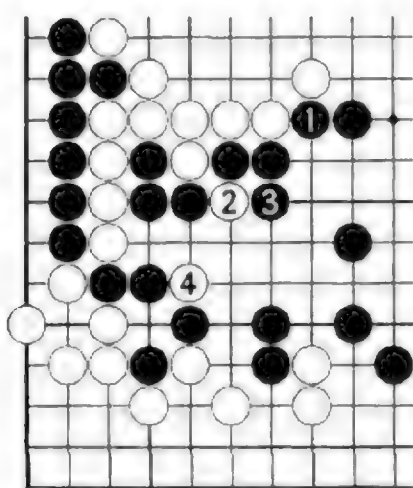


Figure 2 (51 - 77)



Dia. 1

Figure 2 (51 - 77). *A risky counterattack*

Black is forced to crawl along the second line up to 63. Cho: 'I wasn't happy at this point - I'd lost territory. If White jumped to 'a' instead of 64, followed by Black 64, White 'b', you couldn't say the position is good for Black.' In the game Black moved out forcefully, splitting White with 65 and 67.

White 68 conceals a trap. Black would like to block at 1 in Dia. 1, but then White will strike with 2 and 4. Black's in bad trouble.

Black 73 is a risky counterattack: Black should just connect at 'c'. When Yu played 74, Cho muttered: 'Idiot! Have I collapsed?' After the game he commented: 'If White had used 76 to link up with 77, he would have got a lot of territory and Black's play here would have become meaningless. I naturally expected him to play 77, but he helped me out by pushing up at 76.'

Figure 3 (78 - 113). *Cho wraps it up.*

Black 85. Black is ahead in the semeai. Capturing the four white stones is big in itself, but on top of that it makes the white group in the centre heavy. Yu seems to have misread the fight following 78.

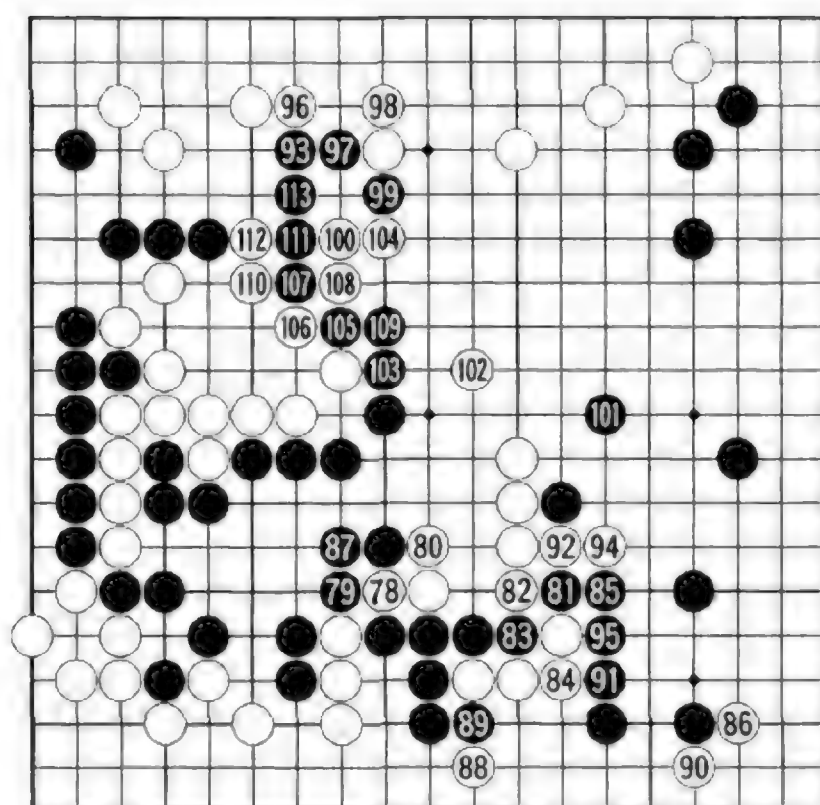


Figure 3 (78 - 113)

Black 101 builds up the right side and threatens a double attack on the white groups in the centre bottom and centre left. This gives Black a firm grip on the game.

White resigns after Black 113.

Kobayashi Koichi v. Cho Hun-hyun

White: Cho Hun-hyun Wangwi

Black: Kobayashi Koichi Kisei

Played on 2 April 1988.

This pairing was the highlight of the first round: Kobayashi holds the top Japanese title, Cho holds nine of the 12 Korean titles.

Cho (born in March 1953) studied in Japan from the age of 10. He became apprenticed to Segoe Kensaku, making him a brother disciple to Hashimoto Utao and Go Seigen. In Japan he reached 5-dan at the Nihon Ki-in, but in 1972 he returned home to do his military service and has since remained in Korea, where for the past decade he has been head and shoulders above everyone else.

Cho has played a number of games in the last few years with top Japanese players, but he hasn't played Kobayashi since returning home. When he was at the Nihon Ki-in, he played Kobayashi three games, all of which he won. Kobayashi commented that when he saw the pairings for the first round he felt that he had been drawn to play 'a tough opponent'. At the reception the night before the game, when the pairings were made, he said in his speech that 'if only I can get through the first round, I should be able to reach the final.'

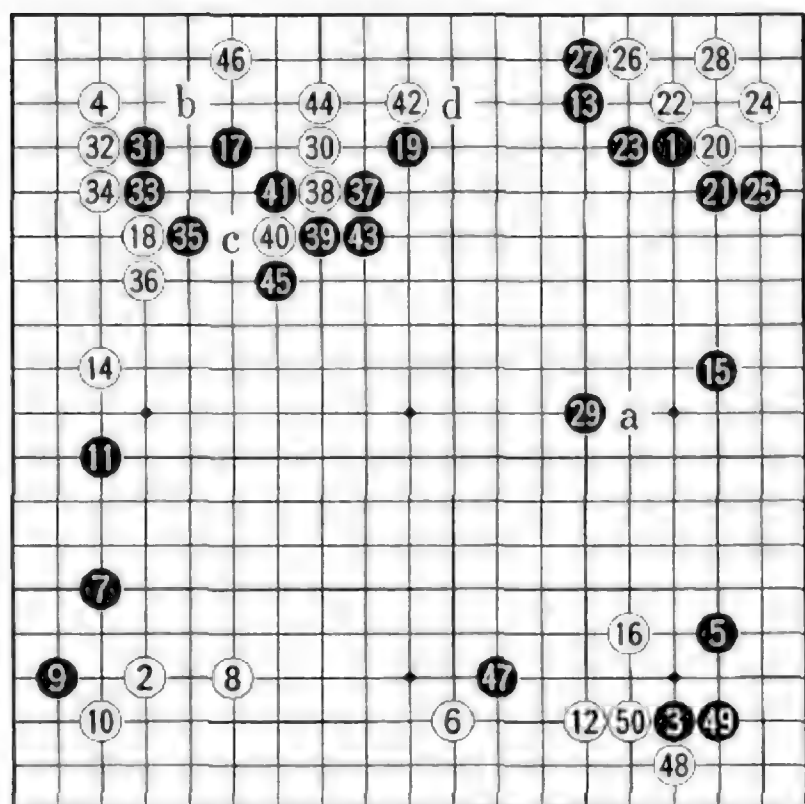
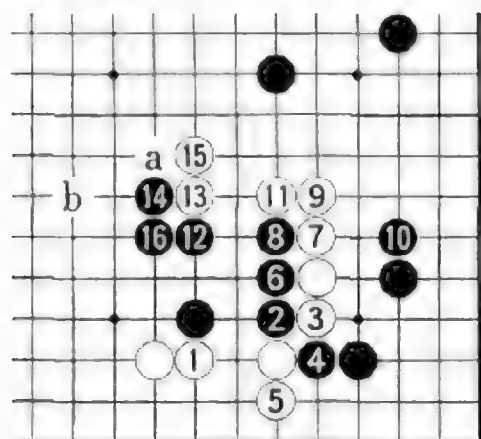


Figure 1 (1 - 50)



Dia. 1

Figure 1 - 50). *A dubious invasion*

White 16. Kobayashi: 'White 16 is certainly a good point. However, in this position taking up position with 16 at 17, followed by Black 16 and White 42, would have led to a more leisurely game. When Black plays 19, the scale of his moyo expands.'

Cho spent 30 minutes on 20, which is unlike him, for he is usually a very quick player. Kobayashi: 'For 20, I expected White 29 or 'a'. If so, Black 'b' next seemed to be the move. White gouged out the corner with 20 to 28, but he made Black so thick I can't believe he gained. When Black switched to 29, he had taken a lead in the fuseki.'

Black 31. If Black makes an ordinary answer, jumping to 'c', White will jump out to 39, limiting the scale of Black's right-side moyo. Black 31 to 35 may seem crude, but they are part of an effective plan.

Black 43. Kobayashi: 'I think this move may have taken Cho by surprise. If Black blocks at 'd' with 43, White extends at 45, and a difficult semeai follows. When I captured the stone with 45, I thought that there was no way I could lose

this game.'

White 46 is the only move. White would like to extend at 'd', but can he live after Black 46?

White 48. Kobayashi: 'If White plays 48 at 1 in Dia. 1, he gets a floating group after 16. If next White 'a', Black plays 'b' and White has to worry about an invasion of the bottom left.'

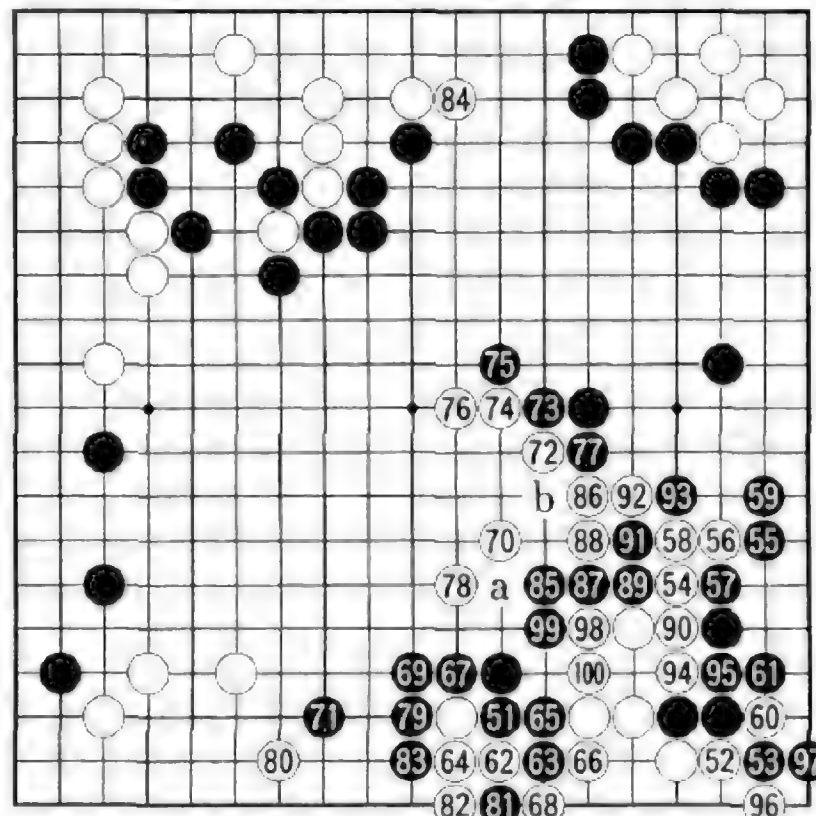


Figure 2 (51 - 100)

Figure 2 (51 - 100). *Black ahead*

Black 67. Kobayashi: 'If Black intercepts at 68, White will attack on top at 'a', which might hurt Black's moyo. I didn't want that.'

When Kobayashi turned at 77, Cho muttered in Japanese, 'You're persistent.' Kobayashi blinked in surprise. Later Cho muttered, 'Terrible. I'm in trouble,' again in Japanese. If he were really in trouble, you'd expect him to talk to himself in Korean; it seems likely he was engaging in psychological warfare.

White 84. Kobayashi: 'White 'b' was the proper move, but if Black had blocked at 84, Black would have been way ahead in territory, so White chose the fighting approach with 84.' Even when White plays 84, however, Black is nearly ten points ahead on the board.

The sequence from 85 to 100 was inevitable. White seemed to get badly pushed around, but this was the inevitable result of his tenuki.

Figure 3 (101 - 150). *Playing safe*

Kobayashi: 'When I attached at 1, I didn't think the white groups would be able to withstand the attack, but my opponent showed that he was no ordinary player. He kept stopping me from delivering the finishing blow. I also thought of attacking White by playing 11 at 21,

but since I was ahead I didn't want to take any chances. One missed blow might lead to an upset. When Black extends right out to the left as in the game, his thin position on the bottom left is made secure ...?

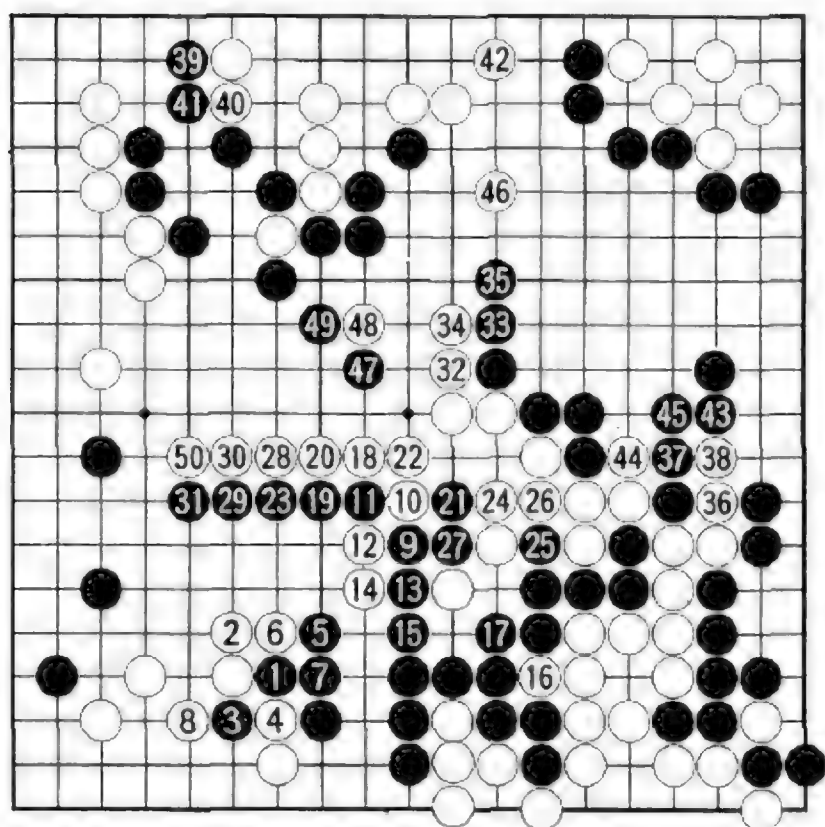


Figure 3 (101 - 150)

Figure 4 (151 - 200). A judicious sacrifice

Black 75. Kobayashi: 'I could also have saved the three black stones with Black 76, but then I'd have to worry about my eye shape after White 'a'. I was certain of victory after being able to play 75.'

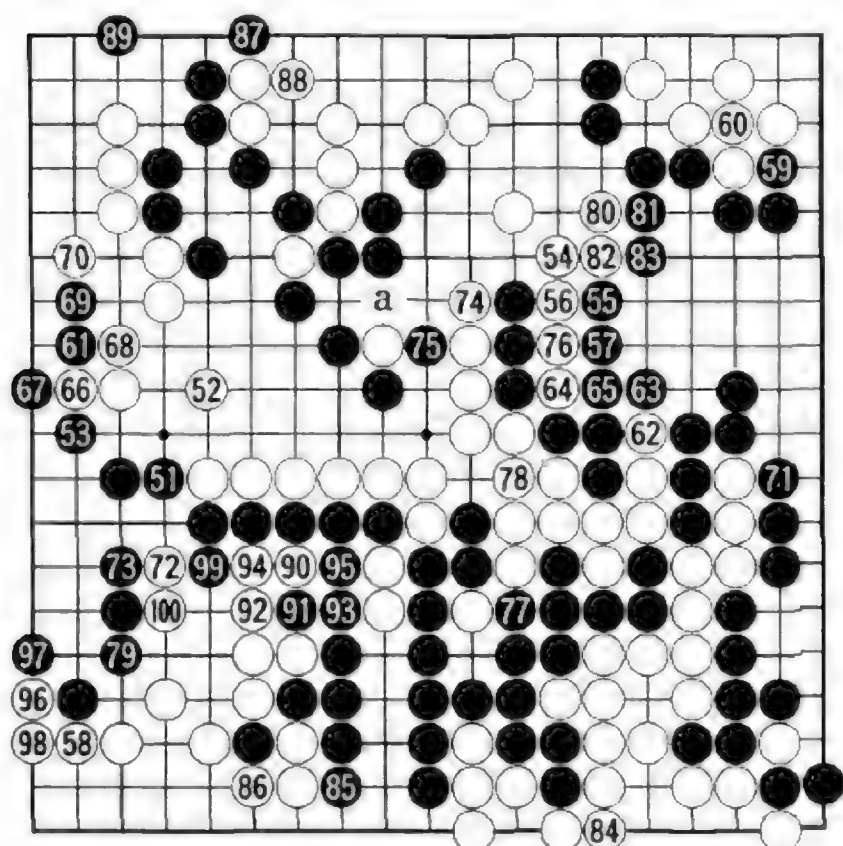


Figure 4 (151 - 200)

Figure 5 (201 - 258). A convincing win

Kobayashi built thickness early, converted it into a territorial lead, then skilfully fended off

Cho's attempts to get back into the game. All in all, it was a very convincing win for Kobayashi and it augurs well for his chances of taking the championship. After the game Cho muttered: 'I had trouble because I couldn't read. I got disgusted because after I put the stone down I'd see it all.' Perhaps Cho was overcome by the pressure of being one of the favourites.

Black wins by 5 1/2 points.

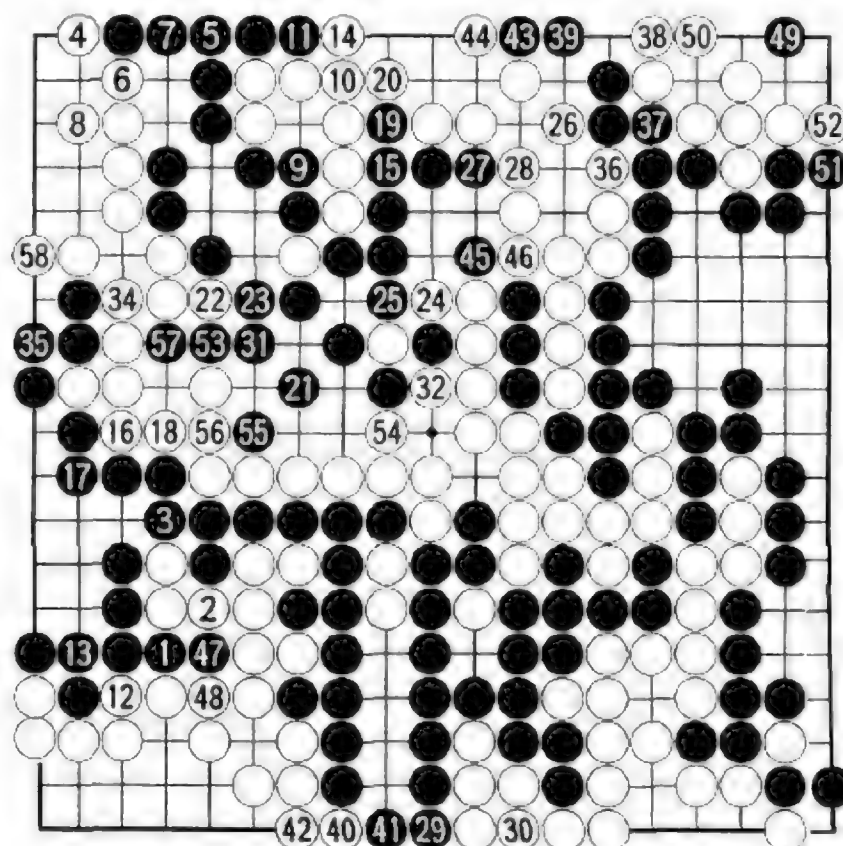


Figure 5 (210 - 258)
33: connects (below 25)

(Continued from page 25)

Rin praised the calm and professional attitude Alan brought to the game. Although he may have made some slack moves here and there he generally played a solid game and his overall vision of the board is excellent. If he cultivates his talent diligently he has a bright future ahead of him.

Moves after 140 omitted.

Black wins by 4 points.

Alan himself was not very pleased with this game. 'I made too many mistakes and I lost a lot of points in the endgame. But at least I played better than I did a year ago. I can tell I've gotten stronger since the last time I played Rin Sensei. I can't wait until the next time!'

There you have it: the story of the lucky boy and his senseis. The American Go Institute has ambitious plans for the future but right now it is Alan Chen who enjoys the rare treat of first-class go instruction on a daily basis. And by the way, his father owns a Chinese restaurant, so Alan gets to eat delicious food all the time as well!

The 3rd Japan–China Super Go

Nie Wins Three in a Row for China

Thanks to Nie Weiping, China has done it again, defeating Japan in the 3rd Japan–China Super Go series 9–8. Nie extended his winning streak in the three series played so far to nine games in a row — he seems to be invincible in the Super Go. It doesn't matter how well the Japanese team does along the way — they are unable to get past the Chinese captain, who has been dubbed the 'iron goalkeeper' (Nie is a fanatical soccer fan).

In GW50 we reported that Yamashiro had evened the score by winning four games in a row. He continued by defeating Tsao Dayuan, but he fell one short of matching Kobayashi Koichi's record of six wins in a row in one series (set in the first series) when he lost the next game to Ma. The number two Chinese player then defeated Takemiya but lost to Kato, setting the scene for an 8–all confrontation between the two captains.

The final showdown took place in Tokyo on 14 March, two days after the Ma–Kato game. In a game marked by tough fighting, Nie took an early advantage and held on to it. He wrapped the game up by killing a large group.

This win confirms Nie's status as the superstar of international go and must make him more of a national hero in his homeland than ever. His extraordinary string of victories over Japanese players had already made Nie one of the three best-known sports figures in China. This kind of renown is unique in the go world.

The moves of the final were sent by fax to CCTV, one of the two Chinese TV channels, which devoted a three-hour program to it, beginning while the game was still in progress. According to Kong Shangming, Nie's wife, the estimated audience for the program was 100 million, which means that a lot of Chinese who don't play the game follow Nie's career.

Below we present a brief commentary given immediately after the game by Nie. It was translated into Japanese for *Go Weekly* by Kong, who took a sabbatical from family and go last year to come to Japan to study Japanese.

White: Kato Masao Meijin

Black: Nie Weiping 9-dan

Played on 14 March 1988 at the Nihon Ki-in.

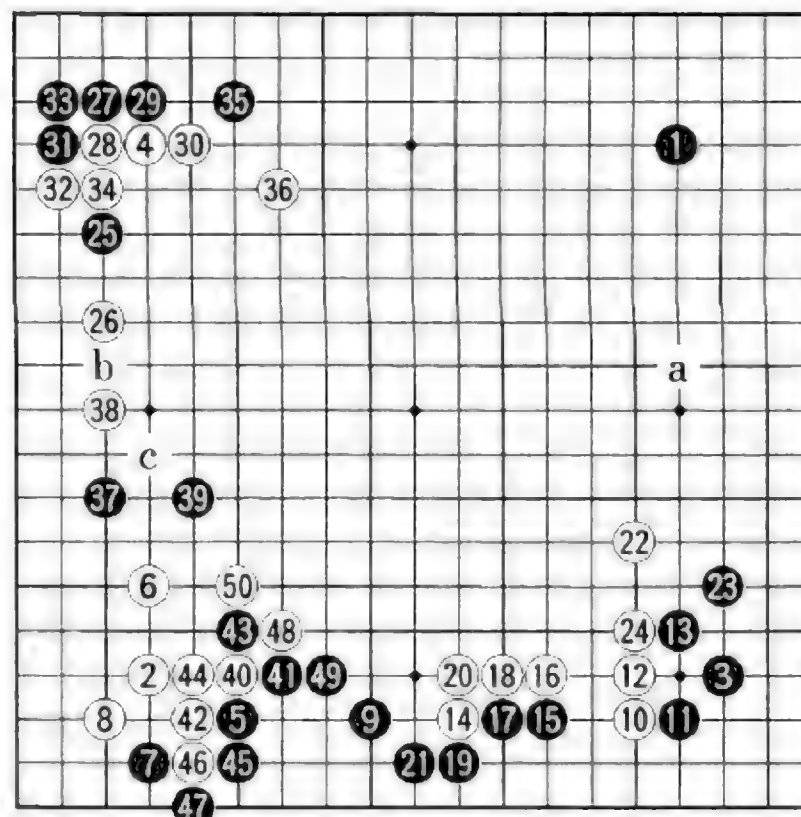
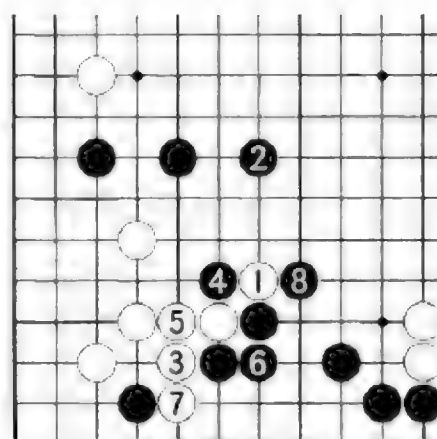
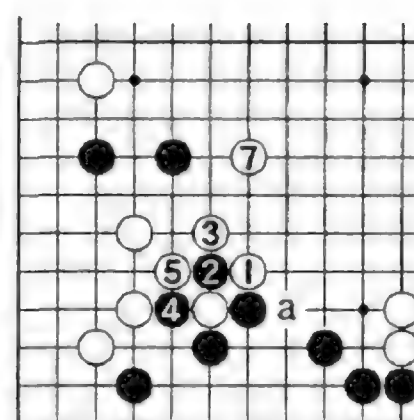


Figure 1 (1 – 50)



Dia. 1



Dia. 2

6: connects

Figure 1 (1 – 50). Profit v. thickness

My strong point is that I always eat well and sleep well. As usual, I slept soundly the night before this game.

The pattern to 9 is one I've been wanting to try out once. I invaded immediately at 15 when White extended to 14, but after the game Takemiya Honinbo suggested the variation of Black 15 at 24, followed by White 16, Black 'a'.

Black 25. The splitting move of 'b' is better. Instead of 36, I would have found defending the left side with White 'c' more disagreeable.

[The framework of the game is decided up to 36, with Black taking profit and White influence. The focus of the game then becomes White's attack on Black's invading stones at 37 and 39.]



The first superstar of international go

For White 42, I expected the simple hane at 1 in Dia. 1, followed by the moves to 8. I thought that things had gone very well for me when I got to atari at 43. [Kato regretted White 42. He commented that he should either have simply extended at White 43 or followed Dia. 2, which would have enabled him to make a more effective attack on the black group by capping at 7. It seems that the game becomes easy for Black when he jumps out to 53 in Figure 2.]

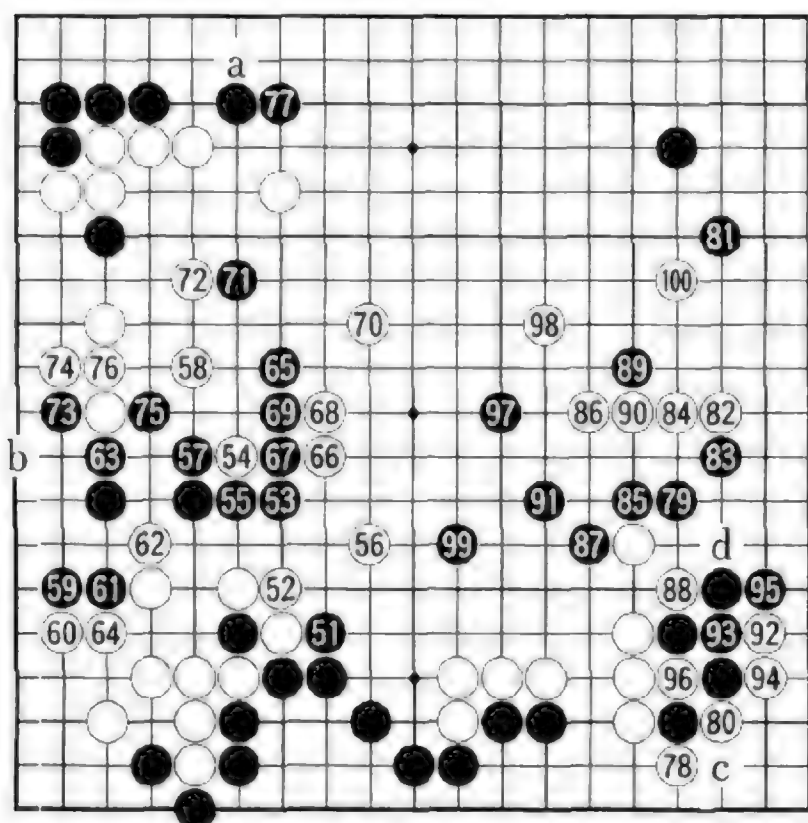
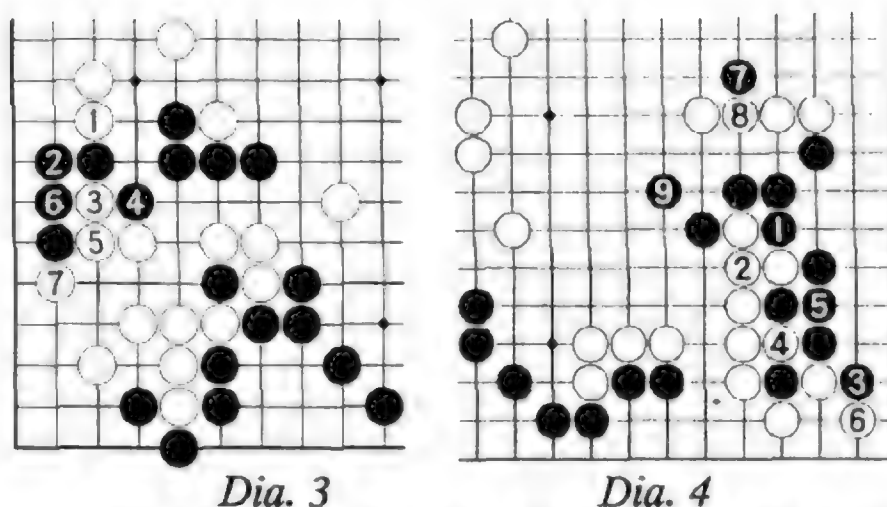


Figure 2 (51 – 100)

Figure 2 (51 – 100). A small lead

Instead of turning at 57, I should have slid to 59 immediately. I was afraid that after 59 White might make the strong attack in Dia. 3. I was

relieved when he played cautiously with 60.



Kato commented that before playing 76 he should have exchanged White 77 for Black 'a'; in that case, I would have made eyes with Black 'b'. In the game I was able to take territory with 77 while also offering help to the centre group.

When White blocks at 78, Black has no choice about switching to 79. If he blocks at 'c', White exchanges 96 for Black 80, then sets up a squeeze with 'd', which would be very severe.

Around this stage I thought that I was a little in front, but Black 81 was dreadful. White invaded at 82, and the bottom black group became very thin. Instead of 81, defending at 84 would have been more solid.

With 89 I should have ataried at 1 in Dia. 4. [Yamashiro 9-dan gave the continuation to 9 here.] Gouging out my territory with 92 and 94 was very big. I now had to look after two groups, on the left and on the right, that were not definitely alive. I felt that I'd made the game difficult for myself.

After the game Kato said that he should have played immediately at 100 with 98. When White played 100 and 2 in Figure 3 on top of 98, his stones became overconcentrated. I too felt that it was in the play in this area that the game was decided.

Figure 3 (101 – 177). The decisive battle

I probably thought more than 40 minutes about 3. [Actually 23 minutes.] I couldn't make up my mind whether to defend the corner with 3 or to jump in at 'a' with the aim of attacking White. I chose 3 because I had a feeling that I could make it on territory.

Black 11. I should have played Black 23, White 'b', Black 11.

White came into the corner with 14 and 16 — we had come to the decisive point of the game. If White wanted to play peacefully with 24, he

could try 1 to 7 in Dia. 5, but my feeling is that this leaves Black about seven points ahead on the board. Fighting with 24 and 26 was only natural. I couldn't give way either, so a ko fight followed.

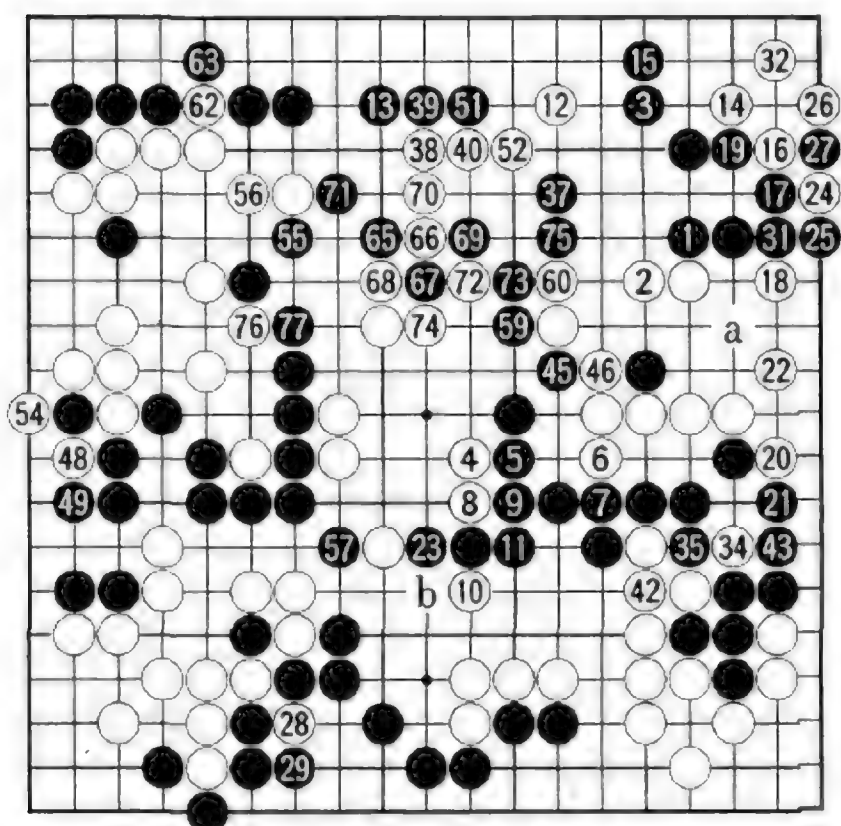


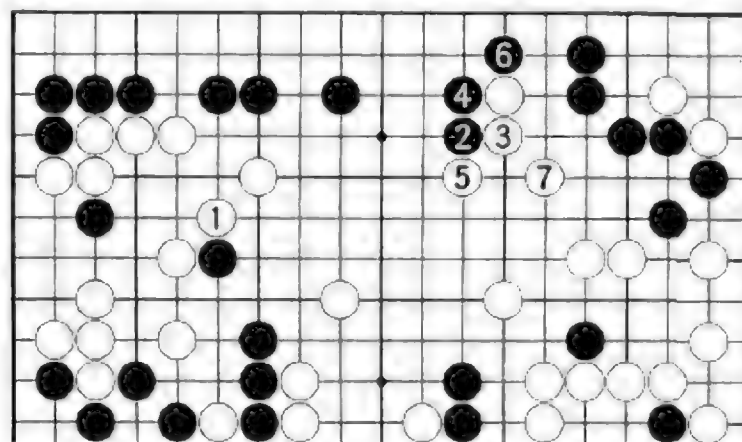
Figure 3 (101 - 177)

Ko: 30, 33, 36, 41, 44, 47, 50, 53, 58, 61, 64

[Nie has a chronic heart complaint, so when he plays a game he always brings along an oxygen tank. During this game there was a bit of excitement when the oxygen ran out, but a fresh supply was rushed in from a local hospital.]

The fact that I was able to survive a ko fight

while handicapped by two weak groups can only be put down to luck. Apparently the game would have lasted longer if White had played 40 at 52.



Dia. 5

[When Nie played 77, Kato immediately extended his hand and the players began going over the game. The large group extending from the top through the centre can't be saved. Nie didn't mention it, but his move at 23 played a crucial role: it not only made his own group almost immune to attack, it also greatly weakened White's centre position.]

When the game finished I just sat there, my head spinning.

Chinese go has been helped in various ways by Japan. We are deeply grateful. We hope to expand even more our go exchange with Japan.

White resigns after Black 177.

('Go Weekly', 29 March 1988. Translated by John Power.)

(Continued from page 72)

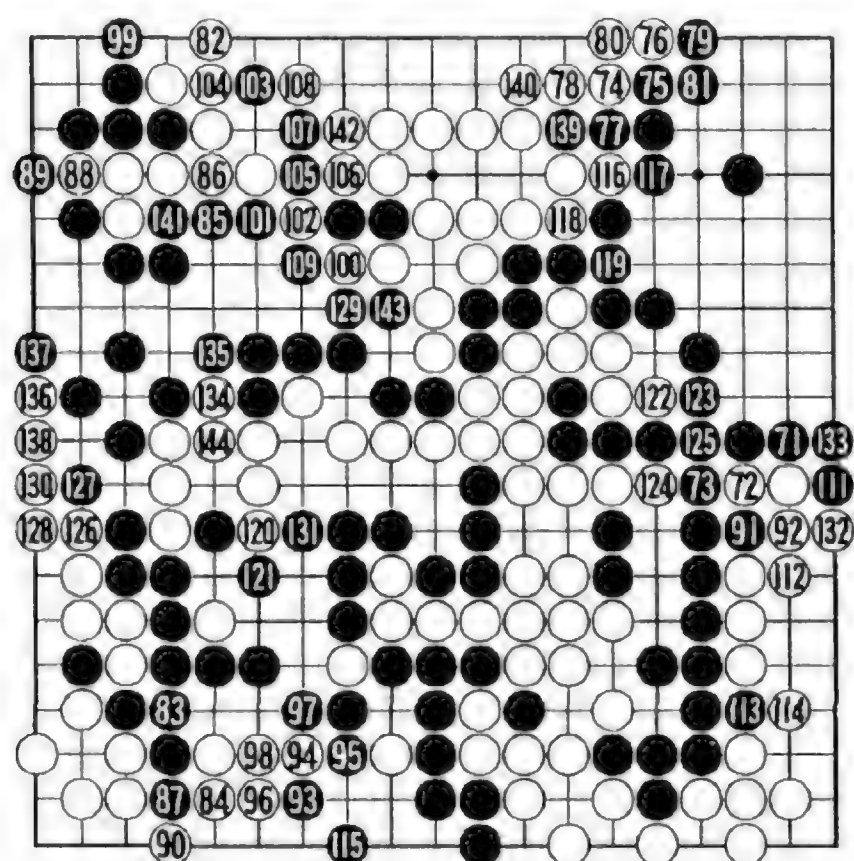


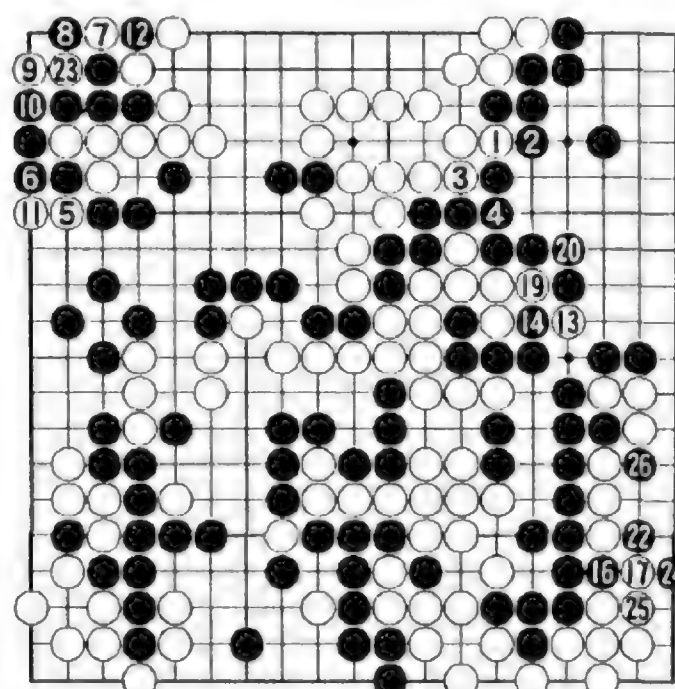
Figure 6 (171 - 244)

110: connects (right of 102)

There's no getting around the fact that this game was a rout. Actually, losing like this leaves fewer scars.

Black wins by 5 1/2 points.

('Kido', November 1987)



Dia. 9

ko: 15, 18, 21

Go and the 'Three Games'

by William Pinckard

Games-playing is one of the oldest and most enduring of all human traits. Disparate pieces of evidence such as dice discovered at Sumer, game-boards depicted on Egyptian frescoes, Viking chess pieces, and ball parks constructed by ancient empires deep in the Andes link up directly with contemporary phenomena such as Saturday night poker games in Kansas City and the annual go title matches in Tokyo.

Games are undeniably a concomitant of civilization and even in their most primitive forms presuppose some degree of sophistication. Most of all, they require the ability to think in abstractions and to manipulate ideas in logical terms, thereby giving form to what is formless and creating small, recognizable patterns in the shadow of great mysteries.

From ancient times in Japan the so-called 'Three Games' were backgammon, chess and go. Chess probably comes from India, backgammon from the Near or Middle East, and go from pre-Han China. Backgammon is a gambling game which, using dice, gives luck or chance the preponderant role. Chess in one of its earlier forms also used dice, but it takes its present shape from the structure of a royal society and from war manoeuvres. Go is the most abstract and 'open' of the three; and with its freedom from complicated rules, its simplicity of form, its fluidity and spaciousness, it comes remarkably close to being an ideal mirror for reflecting basic processes of mentation.

Go is played with black and white 'stones' all of exactly the same value, thus somewhat resembling the binary mathematics which is the basis of the computer. The stones are played onto the board and are left as they stand throughout the game, so that the game itself takes shape as a visible record of the thinking that went into it. About three hundred years ago an eminent Chinese monk came to Japan on a visit and was shown the diagram of a game of go which a master of that time had recently played. Without knowing anything of the game save the sketchy description they gave him at the time (this was after go had more or less died out in China), the monk studied the moves as shown on the record and after a few moments remarked with much admiration and respect that the player must have

been a man who had become enlightened — which was indeed the case. (It is interesting to note that this story is told on the one hand by go-players to illustrate the quality of the game and on the other hand by Buddhists to show the acuity of the monk from China.)

The great 17th century Japanese playwright Chikamatsu, in a famous passage, compares the four quarters of the go board to the four seasons, the black and white stones to night and day, the 361 intersections on the board to the days of the year, and the center point on the board to the Pole Star. It would be easy to erect a tower of fanciful theory along these lines, but that would only obscure the obvious point. In this striking analogy Chikamatsu is describing a feeling of hugeness and all-inclusiveness — the board conceived as a complete world system in potential form. The board and pieces can be thought of as limitless: any number of lines and an endless supply of stones to play with, the game itself *being* the life of the players. (In Chikamatsu's play a young man becomes old and grows a long beard while watching a single game.) Only because we are human, after all, and must put practical limits to our activities, do we use just a small part of the infinite board. But this field of nineteen by nineteen is large enough to contain everything we are able to put into it. The number of possible games playable on this board has been reckoned to be more than the number of molecules in the universe.

An anonymous go player has written: 'The board is the mirror of the mind of the player as the moments pass. When a master studies the record of a game he can tell at what point greed overtook the pupil, when he became tired, when he fell into stupidity, and when the maid came by with the tea.'

Contrary to the opinion of many people, go has nothing particular to do with Buddhism. Because it is a valid system in itself, it offers nothing contradictory to other systems, but in fact go is an older inhabitant on this planet than is Buddhism. In China it became one of the Four Accomplishments, the others being poetry, painting and music. It reached Japan around the 6th century and for a long time remained the exclusive property of a leisured noble class. Then during

the 16th century all this changed. The many great families and clans which had warred happily against each other for a thousand years were gradually brought under the hegemony of the Tokugawa Shogunate. It was during the subsequent period of the Tokugawa era (roughly from 1600 to 1868) that go, along with haiku, kendo, the tea ceremony and so on, was most actively cultivated as a way of constructively channeling the mental energies of people during the long years of peace. One formal word for go in Japanese is *Kido*. *Ki* is the old Chinese word for go, and *-do* is the Chinese word for Tao, which means Way — or, more specifically, a Way to enlightenment.

All games, of course, channel mental energies, whether they lead to enlightenment or the reverse, but it is suggestive to consider the 'Three Games' in their social context because then we can see how each of them reflects certain basic characteristics of a general or regional type.

Chess, for example, the great historical game of the West involves monarchs, armies, slaughter, and the eventual destruction of one king by another. The game appears to be entirely directed along the lines of the great myths of the West from the Mahabharata to the Song of Roland — the overthrow of a hero and the crowning of a new hero. The pieces, from king down to pawn (peon), give a picture of a hierarchical and pyramidal society with powers strictly defined and limited.

Backgammon, the favorite game of the Near and Middle East, is preoccupied with the question of Chance and Fate (*Kismet*). All play is governed by the roll of dice over which the player has no control whatever. The players are matched against each other, but each tries to capture a wave of luck and ride it to victory. The loser curses his misfortune and tries again, but the individual is helpless in the grip of superior forces.

Go, the game of ancient China and modern Japan (and now popular throughout the world), is unique in that every piece is of equal value and can be played anywhere on the board. The aim is not to destroy but to build territory. Single stones become groups, and groups become organic

structures which live or die. A stone's power depends on its location and the moment. Over the entire board there occur transformations of growth and decay, movement and stasis, small defeats and temporary victories. The stronger player is the teacher, the weaker is the learner, and even today the polite way to ask for a game is to say 'Please teach me.' Things are different now, but in earlier times when go was so much admired by painters and poets, generals and monks, the point of the game was not so much for one player to overcome another but for both to engage in a kind of cooperative dialogue ('hand conversation,' they used to call it) with the aim of overcoming a common enemy. The common enemy was, of course, as it always is, human weaknesses like greed, anger and stupidity.

Every year in March department stores all over Japan present elaborate displays in connection with the Doll Festival. If one looks carefully at the miniature weapons and musical instruments and furniture of a really complete display one will find a tiny backgammon board, a Japanese-style chess board and a go board.

The 'Three Games' is a useful classification because taken together they make up a coherent world view. Most of philosophy boils down to speculation centered around the three basic relationships of the human species. The first is man in his relationship to the remote gods and mysterious forces of the universe. The second is man in the society he builds up around him. The third is man in his own self. Or, to put it another way, man the backgammon-player, man the chess-player, and man the go-player.

That we have these three shows that they answer basic needs in the human spirit. People everywhere are preoccupied with social structures, position and status; and everyone who is capable of reflection must sometimes speculate on his private relation to fortune and fate. But go is the one game which turns all preoccupations and speculations back on their source. It says, in effect, that everyone starts out equal, that everyone begins with an empty board and with no limitations, and that what happens thereafter is not fate or wealth or social position but only the quality of your own mind.

James Chen and the American Go Institute

by Bob Terry

Last fall Go World asked me to visit the American Go Institute in Los Angeles and write an article describing it. This was an assignment that I was delighted to accept because it relates to the future of go in America. The Institute is actively involved in promoting and teaching go on a grass-roots level but, more importantly, it is reaching out to the young in a serious attempt to breed the first home-grown American professional players.

Actually, this was not the first time I visited the AGI. In the summer of 1987 I went there with Jimmy Cha 4-dan, a professional Korean player who lives in Los Angeles. And I have known the principal parties responsible for the creation of the Institute for more than ten years. Perhaps the reader can understand now why I took more than a casual interest in reporting this story.

The President of the American Go Institute is Dr. Richard Dolen. He has spent years teaching, promoting and organizing go events on all levels. It was Dr. Dolen who introduced Michael Redmond 5-dan to the world of Japanese professional go. If all goes well he may next be introducing the Japanese to the world of American professional go.

But the driving force behind the Institute is James Chen, a Los Angeles businessman. He has generously donated time and money to launch the AGI and it is his dedication that may ultimately decide its fate. I spent several hours with him on a Saturday that fall and so the following article concentrates mainly on his plans and ideas. Others are making important contributions to the Institute, but it is James Chen who occupies the vital point in the venture.

As I stood looking over the facilities that summer day with Jimmy Cha I had mixed feelings. The makeshift playing room with its single four-foot-long table, timeworn boards and bowls, papers, game diagrams, frayed books and general clutter everywhere did not inspire me with confidence. I was introduced to the Sensei, Yang Yi-len, but he spoke only Chinese and while he was pleasant and friendly I could not understand what he said and therefore could not gauge his intelligence.

But then there were the children, bright-eyed and full of energy. The sensei was giving them problems to solve. I set up a problem myself for them that I know usually takes an amateur 2-dan player 3-4 minutes to work out. One of the children solved it in twenty seconds.

I thought to myself that a dream must start somewhere and perhaps this playing site was not much different from similar ones in Japan, Korea or China. Jimmy Cha had come to offer his support. Others were also joining in. It was a humble but serious beginning I concluded as I walked away later.

When I returned to gather material for this article I noticed something new hanging on the wall. It was a framed piece of calligraphy in Chinese and it said, 'The Littlest Academy'. It was signed simply 'Rin Kaiho'.

Patience

James Chen is a patient man. 'You have to be patient with children,' he says. The setting is a room in a community center in Monterey Park, a city near downtown Los Angeles. A dozen or so children have gathered to spend four hours learning how to play go. 'Children can drive you crazy. They all talk at once, they are messy, it's hard to teach them. But if you don't have patience you won't get anywhere.'

More children trickle in as the day progresses. Most are dropped off by their parents, but one comes with his older sister, who also stays to learn, and another just wanders in looking for something to do. In a separate room in the center three more youngsters play casual games with a couple of adults who have come. Later they join the group in the main room as well.



James Chen and Yang Yi-len (photo by B. Terry)

'The city has allowed us to use these rooms for a nonimal fee,' says Chen, a middle-aged

Chinese-American. 'We are conducting a ten-week seminar on the basics of go. The emphasis is on how to play, how to enjoy the game; we don't want to get too technical. I think that the important thing in teaching a beginner is to capture his interest. Show him how much fun it is. If he is interested then he will want to learn and it is much easier to teach him.'

Chen walks to the front of the room and stands before a large demonstration board. He takes some black and white magnetic 'stones' in his hands and sets up a problem on the board for the class to solve. It is not much of a problem; the students are asked what to play after making an atari on a stone on the first line. 'Today we just want to show simple concepts of go, that's all. Later on we will introduce more complicated problems but now we want to stick to the basics. By the way, Rin Kaiho donated this demonstration board to the Institute when he came to Los Angeles this year.'

The class is actually divided into two sections; in one room are the rank beginners and in another players rated between 8- and 12-kyu. Chen takes charge of the beginners, who sit beside four long folding tables, while the more advanced youngsters are taught by Yang Yi-len 6-dan, who was born in China in 1951. Even more so than Chen, who sometimes displays a harried air as he moves from one group of boisterous youngsters to another, Yang is the perfect picture of patience and serenity. (But please do not forget that luckily Yang does not speak English and cannot understand the gibberish around him; he just ignores it.)

In the other room Yang gives a problem to the ten students he is working with, one in a seemingly endless series of problems. As one or another of the youngsters plays an incorrect response Yang calmly demonstrates the counterplay that refutes the move and deftly plucks the added stones from the board. If after ten minutes the children have not solved the problem he shows them the solution. At times he speaks in Chinese, apparently unconcerned whether they understand or not, and occasionally he will grunt an 'Okay' or 'No good' in English.

In the meantime Chen struggles to keep both his own class and his emotions under control. It is obvious that he is out of his element here but it is also obvious that he is the kind of man who gets a job done no matter what it is.

'Patience . . .' he mumbles again to himself as

he hurries on to supervise a group of youngsters in need of help.

Concentration

Chen and Yang met in Shanghai two year ago. At that time Chen was touring China after having sponsored visits to the United States by a number of Chinese professional players, including Nie Weiping. He is the one who is responsible for the historic meeting over a go board of Nie and Cho Hun-hyun (see GW41). Casually, almost by accident, Chen was taken to see a group of aspiring professional students. Yang was in charge of the class.

As a player for the Chinese national team Yang had compiled a solid winning record against the Japanese players he faced during go matches between the two countries but what impressed Chen more than that was how Yang inspired and directed his young pupils. Never in a hurry or discouraged with the crude technique of his students or swift to criticize, Yang's method of instruction was geared toward the individual. He took pains to understand the strengths and weaknesses of his charges and gently suggested how they could improve their play. It quickly became obvious to Chen that he had discovered a gifted teacher.

In no time at all the two men agreed to join forces to bring professional go instruction to America. Chen guaranteed to fund Yang's expenses for the trip and provide him with housing and a salary while Yang concentrated on developing a comprehensive training program for young players. It turned out to be a good combination.

They set up a small study area in a portion of the family room of Chen's home. For more than a year Chen had been conducting go lessons for local children at the Chinese go club in Los Angeles. Some of the stronger ones became Yang's students.

'I was teaching more than 30 children before the Sensei came,' Chen says. 'The classes were well-advertised and promoted in other ways also. Several of the students who attended showed great promise and I was fortunate enough to meet the Sensei at the right time so that he could provide genuine professional guidance for them. After we established a working relationship and developed a study schedule with the children the Sensei and I decided to organize beginners' lessons. That's what we are doing today.'



A crop of promising youngsters at the American Go Institute (photo by Bob Terry)

Chen has called a ten-minute break for his class and the youngsters wander away or talk among themselves. One grabs his skateboard from underneath a table and darts out the door. Yang, sitting in the next room with the middle-kyu players, does not care; he continues to rearrange the stones on a corner of the board, a model of concentration. Standing in the doorway watching, Chen also concentrates as he tries to explain the factors that dictate that both he and Yang strive to educate beginners and especially children about the game.

'We need new talent, fresh faces. The American Go Institute will not succeed in developing the enormous potential the United States represents unless we reach the young. That's the main reason we are here today. Hopefully during the two and a half months we will be presenting these lessons a number of gifted youngsters will show up.'

'Up to now efforts to develop the American go scene have centered around tournaments, simultaneous exhibitions by professional players or word of mouth. But all of these methods have always been aimed at an adult audience. Very few programs have been instituted with youngsters in mind. It seems to us that nothing is more foolish than to ignore the next generation because that's where the future lies.'

'What's remarkable to me is the amount of enthusiasm that's generated in this class. Usually it's difficult to hold the attention of children for very long. But these kids are great and even though it's sometimes tough working with them it's still a wonderful experience.'

'I can't help wondering what would happen if more programs like this were instituted around the country.'

Practice

As Chen finishes speaking the children begin to drift back into the room and he darts around from seat to seat to help them get settled. He also points out his eight-year-old son Alan, who is acting as his assistant. 'Five-year-old Alex, my other son, is studying with the Sensei in the next room, but Alan, who is stronger, helps me here.'

'Okay class, now that everyone is back we are going to try to play some games to see how much we have learned.' Chen and his son then proceed to take a dozen or so 9x9 go boards from a box and set them out on the tables, along with bowls filled with stones.

'Everyone choose a partner and start to play. I will watch your games and show you if you make any mistakes.'

Those mistakes materialize immediately, as might be expected, and just as he promised Chen

is quick to point them out. 'John, do you think you can leave a stone on the board when all its liberties have been filled? Well, what is that stone doing over there, with all the black stones around it? What do you think, Andrew? Is that right?' The two children look up quizzically as Chen questions them sternly but in a gentle tone of voice. Then, after setting matters straight on this board, he quickly scans the room for other problems.

At the same time he tries to give the youngsters a general idea of what they should be trying to accomplish. 'You know, class, I explained before a little bit about territory. Do you remember that? Do you know what territory is?' Several children eagerly shout out answers like, 'It's the points that you surround on the board' or 'You win by getting more than the other side.' Chen opens his eyes wide with an expression of surprise and appreciation. 'That's very good. You're all very smart, do you know that? Now what you want to do is get as much territory as you can and stop the other player from getting as much as you. Let's see if you can do that.' Once again the room is bustling with activity and again the mistakes appear with alarming speed. But Chen is unconcerned. It is enough that everyone is having fun.

In the meantime young Alan is helping out by playing with the beginners himself. He has an ex-

pression on his face of utter boredom and he is quick to voice his feelings. 'I hate playing beginners. They play so terribly.' For someone of Alan's strength it is understandable that he would feel this way (Alan is amateur 5-dan — see next story.) His father casts an eye in his direction and reminds him to 'Make sure you play like a beginner, Alan. Don't try to beat your opponents. If you play as hard as you can you will only discourage them.' So Alan shrugs his shoulders and as much to amuse himself as anything else he purposely plays one witless move after another. He looks up while playing and giggles, unconcerned with either the outcome of the short game or the seriousness with which his young opponent concentrates.

Throughout the rest of the room the youngsters play continually with each other. As games finish James Chen hurries over to pair the players with new opponents. 'When the children begin to understand better what they are doing we will try holding tournaments in the class,' Chen says as he makes his way between the tables. 'For now we are just trying to make sure they understand the rules. This is good practice for them. The smaller boards allow games to be completed faster, which means they can play several times today. It's also easier for them to comprehend than a full-sized 19 by 19 board would be.'



Testing the pupils' progress (photo by Bob Terry)

After 45 minutes or so of this practice session, Chen tells the class to put their stones and boards away. It is after four o'clock in the afternoon and the day's lesson is drawing to a close. But before they leave there is one more activity that has been planned for the children: homework. Chen passes around sheets of paper that are filled with go problems, both on the front and the back. Printed at the top of the page are the words 'AMERICAN GO INSTITUTE', then a code number (in this case 'A9') indicating the level of difficulty of the problems, and finally a place for the student's name.

A quick check of the other room confirms that Yang is doing the same thing with his own class. His students have been given similar problem sheets (in their case coded 'C1') and they are busy writing their names on the sheets with pencils that have been passed out.

Back in the beginners' class the youngsters are also starting to work and Chen explains the rationale behind these study sheets. 'We want to reinforce the knowledge that the children have gained today, of course. But at the same time we are hoping to get the parents of these children involved to a certain extent. It's important that the children receive encouragement at home in their efforts and we're hoping that when the parents see these sheets they will take an active interest in this class.'

'Okay, class. We will do the first side together. See if you can find the right move for White in all of the problems on the front side of the sheet. Draw a circle at the place where you think he should play.'

For about half an hour the children work on the study sheet and then Chen sets up the problems on the demonstration board. Parents have begun arriving already to pick their youngsters up and several of them leave before the class is over. But Chen continues to pose questions and correct answers until he has covered all the problems on the front of the study sheet. By this time it is almost five o'clock and he dismisses the class until next week.

Determination

In less than thirty minutes all the children have gone and Chen and Yang have packed up the go equipment. Alan and Alex jump into the car with them and they head for home.

From the community center, which is located near the commercial district of the city, it takes

about 25 minutes to get to Chen's spacious two-storey house. It is located in a quiet, suburban neighborhood the lawns and gardens of which are immaculately groomed. Here and there shrubbery painstakingly trimmed in an Oriental motif bespeaks the cultural background of this predominately Chinese-American community.

Once inside the house, Chen ushers the group through the foyer and past the kitchen into a long and narrow family room. A full-size ping-pong table occupies one end of it and at the other end, in an area just a little bit bigger, is the headquarters of the American Go Institute. Chen, Yang and young Alan sit down at a low (child-height) table on which three boards sit side by side. It is placed halfway between a bookcase that covers one wall and a long shelf affixed to the other wall below a row of windows. Alex stays for a while but, bored by the adult conversation, he soon wanders off into another room to watch television. During the course of the evening he meanders in and out several times.

'We have a very limited budget,' says Chen simply. 'In the future we're hoping to gain tax-exempt status from the government and that might help us to obtain the funds necessary to move to a larger facility and to expand the scope of our activities in general. But for now we have to get along with what we have.'

'Tuition that we charge the students who study with the Sensei on a regular basis is exceedingly moderate. All of the money we collect combined doesn't begin to cover even his own personal expenses. In addition to housing and food costs, the Sensei needs to stay informed of the latest trends in the go world and so we subscribe not only to the Chinese go magazines but also to the Yomiuri Shimbun, the Japanese newspaper that sponsors the Kisei tournament. Expenditures such as these add up quickly.'

'After meeting those obligations the Institute has little left over in the budget for extensive, well-equipped facilities or sophisticated promotional campaigns. So we must be satisfied with these cramped quarters and just hope that our determination alone is enough to make this project a success.'

'So far our progress has been encouraging.'

Chen rises from the table and walks to the side of the room. He points to a chart hanging on the wall there and proudly speaks about the results of the dozen or so students whose names are listed on it. 'Most of our students are Chinese-

Americans, but we also have two Japanese-Americans who attend and others who come on an irregular basis. For the most part they are all still rather weak. That should change as they spend more time with the Sensei. For instance, here is Tony Pa's name. He has been with us from the start. He is listed as 4-kyu because at the Institute our students are assigned professional rankings by the Sensei. But he is probably a strong amateur 5-dan.

'We also have two girls who study here. One girl, Lisa, is rated 10-kyu. That would perhaps be equivalent to a strong amateur shodan or 2-dan.

'Students advance in the rankings by winning games which they play among themselves under strict tournament conditions. During those occasions they are not permitted to speak to each other and kibitzing is not allowed. The games are timed by chess clocks and the results are posted on this chart. By insisting on such a serious approach to the game we are trying to develop in the students a sense of the professional discipline required to become truly strong players.'

Insight

Chen returns to the table and sits down again. He looks thoughtful as he ponders the future of

the American Go Institute.

'My own personal dream is that someday the Institute will succeed in developing a player of genuine professional caliber. Whether that is feasible or not I don't know. Only time will tell. In the meantime we will do our best to accomplish that goal.

'I would also like to see the Sensei come into contact with more amateur players in America. He is an exceptionally gifted teacher and the more people who benefit from his presence here the better. Of course the great distances in the United States between the larger individual clubs make it difficult to arrange a tour that is profitable or at least breaks even.

'But where there's a will there's a way. Last year at the American Go Congress the Sensei gave a series of lectures that were praised so highly by those in attendance that he was asked to go to New York and spend a few weeks as a guest of the Chinese go club there.'

At this point, as well as at many others during the evening, Chen turns to Yang and translates into Chinese the gist of the conversation. Yang in turn becomes animated and offers his own comments which Chen conveys in English.



Yang's love for children is evident as he relaxes with Ed Ream and Ed's daughter at the 3rd U.S. Go Congress in August 1987. (Photo by Ken Koester)

'The Sensei made a lot of friends when he was in New York. People were helpful to him and guided him around the town while he was there. He would be happy to be able to take such trips to many other cities in America.

'In order to visit another club in a different city he would need to be supplied with a round-trip airline ticket, accommodations and meals while there and, in addition, some kind of monetary reimbursement for his time. Such a trip, one lasting two or three weeks, could probably be arranged for around a thousand dollars or so. Perhaps only a large club in a major city would be able to afford it, but it would certainly be a rewarding experience for all involved. Don't forget that the American Go Institute spends many times that to support the Sensei in this country, leaving aside the initial expense incurred bringing him over from China.

'Another possibility would be for players eager to receive professional training to enroll in a course offered by the AGI. Private tutoring by the Sensei can also be arranged. Of course it is most convenient if the student lives in Los Angeles already, but the Institute is happy to accommodate out of state visitors as well. Just a few months ago a man in his early twenties came from the Boston area to spend two weeks here studying at the Institute. As I said before, where there's a will there's a way.'

Alan Chen, who has here and there interjected his own comments into the conversation, now gets up from the table and walks into the next room to join his brother watching television. The conversation continues but it is clear that it is winding down; everyone is tired from the day's activities. While playing go may be interesting and fun, teaching others can be draining, particularly if one does so in earnest, particularly if those being taught are children. Even Yang seems tired.

But if Yang is ready to call it a day and Alan wants to see his favorite television program before his bedtime, James Chen is still going strong. He is fired with the sense of purpose that has motivated him for the past few years. Although he has already spent half of the weekend conducting go lessons and promoting the American Go Institute, he is full of energy. 'Tomorrow our regular students come here for their rating games. Actually, Sunday is the day

that most of the serious go activities take place at the Institute.'

One wonders when this man finds time to relax. During the week he manages to keep three separate business ventures operating a full schedule. Then, over the weekend, he is busy organizing lessons for beginners or else directing the affairs of the American Go Institute. When he does take time off it is to organize field trips to China with supporters or the youngsters enrolled in the AGI programs. James Chen is truly one of the unsung heroes of the go movement in the United States. 'I am grateful to be involved in the American Go scene at an exciting time,' Chen says. 'Opportunities are expanding, more people are starting to contribute what they can and there are more bridges being created between the Western world and the Orient. If I could do more myself I would.

'It's also gratifying to watch the Sensei as he shares his insight with the students of the Institute. I am always learning something from him, whether it's concerning a matter of technique in the game or the mental discipline involved or how to train oneself and others in the most effective way possible. He is a remarkable man and we are lucky to have him here in America.'

By this time it is getting late and Chen is eager to conclude the interview. He and Yang must prepare for the next day's lesson at the Institute. However, he has one more remark to add.

'This year Fujitsu, the Japanese electronic manufacturer, is sponsoring an international tournament in Tokyo and only players trained in their own countries are eligible to compete. Anyone who hopes to win such a tournament will certainly need professional instruction. The American Go Institute is ready to fill that role for the United States.

'With any luck the AGI will start turning out competent professionals within ten years.'

For more information regarding classes offered by the American Go Institute or for private tutoring, call Dr. Richard Dolen in Los Angeles at (213) 828-0478 or James Chen at (213) 726-1242. Interested parties may also write to the following address:

*American Go Institute
P.O. Box 1803
Monterey Park, CA, 91754*

Alan Chen: The Shape of Things to Come

by Bob Terry

Some boys are born lucky. They are the ones whose fathers are the presidents of large toy companies or run ice cream factories. Or else one of their relatives works at Disneyland and gets them free season passes. They have their own pet horses or, at the very least, a toy remote control airplane. If they are not really born with a silver spoon in their mouth they have the next best thing.

Alan Chen is one of those boys. He might not have some of the things mentioned above, but for someone who loves to play go he has something even better: his own Sensei. Yang Yi-len 6-dan, a former member of the national go team of China and official instructor for the insei of the city of Shanghai, is for the time being residing as a guest in Alan's house. He does not speak English but he doesn't have to: Alan, as well as the rest of the household, speak Chinese.

When Yang took over as chief instructor of the American Go Institute of Monterey Park, California, the plan was to develop educational programs that would serve the needs of the go-playing population of the United States and at the same time provide the Institute with the means to pay Yang a salary regularly. Events have not proceeded as quickly as wished, so the Institute is still operating on a shoestring budget. When it achieves a more robust financial position the Institute will move into larger space in an office building downtown and Yang will get his own apartment. In the meantime, Alan Chen has immediate access to a fount of go wisdom few others enjoy and is living a life that most American go players can only fantasize about.

'Sensei gives me a four-stone handicap when we play,' says Alan, who is only eight years old. 'Even with that handicap he is too strong for me. But sometimes he doesn't play so hard and lets me win. But that's not the same thing. To have any real chance of winning I would have to take five stones.'

Alan speaks with an ingenuous air that is appealing, and with his obvious intelligence, he makes a good impression. When one considers that he plays go at the level of an amateur 5-dan, one is even more impressed.

Asked about his study routine Alan says, 'Sen-

sei has me studying life and death problems mostly. Sometimes I play out games from the Chinese go magazines that we get at the house. My favorite players? Oh, Kato or Kobayashi or really any of the top players who are winning titles. I like to see games that are filled with fighting. That's the most exciting thing about go.'



Alan Chen

Alan has a well-rounded personality: he likes to play go but he also likes to do many other things. When asked what he would like to be when he grows up, he answers, 'I don't really know. Maybe I'll be a scientist. Science is one of my favorite subjects in school. Will I become a professional go player? I don't know. Maybe. It might be nice to be a professional player but I don't know. I guess I'll just wait a few years before deciding what I'm going to do.'

That undoubtedly is the best way for a youngster to proceed. After all, how many children his age know what profession they will adopt as an adult? But Alan's mature attitude and the thoughtful look on his face as he responds to questions make him seem older than he is. The fact remains however, that he is still very much a boy and he likes to run and jump

and play just like others his age.

The only difference is that Alan also likes to play go and he plays very well for his age. Go is in his blood. When he speaks about a recent trip to China he took with the American Go Institute and the students who attend classes there, the first thing Alan mentions is how much he enjoyed playing with new opponents.

'We stopped off in many cities. I had a chance to play all kinds of people. Actually, we were guests of the Chinese government. They are trying to train better players so they can compete with the Japanese and so the government is encouraging people to play go. I had a lot of fun there.'

'I also enjoyed the dinners they held for us. In every city we stopped there was a banquet arranged. So I got to do two of my favorite things: play go and eat food!'

Alan learned how to play go two years ago when he was just six years old. That gives you some idea of the speed with which he has progressed. The game that follows will give you an even better idea of his play.

This game was played in September of 1987 when Rin stopped off in Los Angeles as he was on his way to New York for the first game of the Meijin match. Alan had played Rin in January the same year when Rin was with the entourage that came to Los Angeles for the Kisei match. At that time Alan played with a five-stone handicap and lost. But he had made steady improvement during the year and was eager for another chance to test his abilities against this powerful opponent.

White: Rin Kaiho

4 stones: Alan Chen

21 September 1987 in Los Angeles

Commentary by Yang Yi-len 6-dan.

Figure 1 (1 – 50). *Simple and steady*

Black 16 is the correct response to White's invasion of the 3-3 point, but after White 17 the situation can get difficult. Black chose to settle his group in the corner quickly with the moves to 26.

Black 28 is a good, solid move. But instead of 32, Black should extend aggressively in the other direction by playing at 'a'. Black 36 is also a good move and Rin was surprised that Alan took very little time to play it. With the sequence through 44, Black builds strength in the center.

Another simple but steady move is Black 46. The white stones must not be permitted to connect to each other.

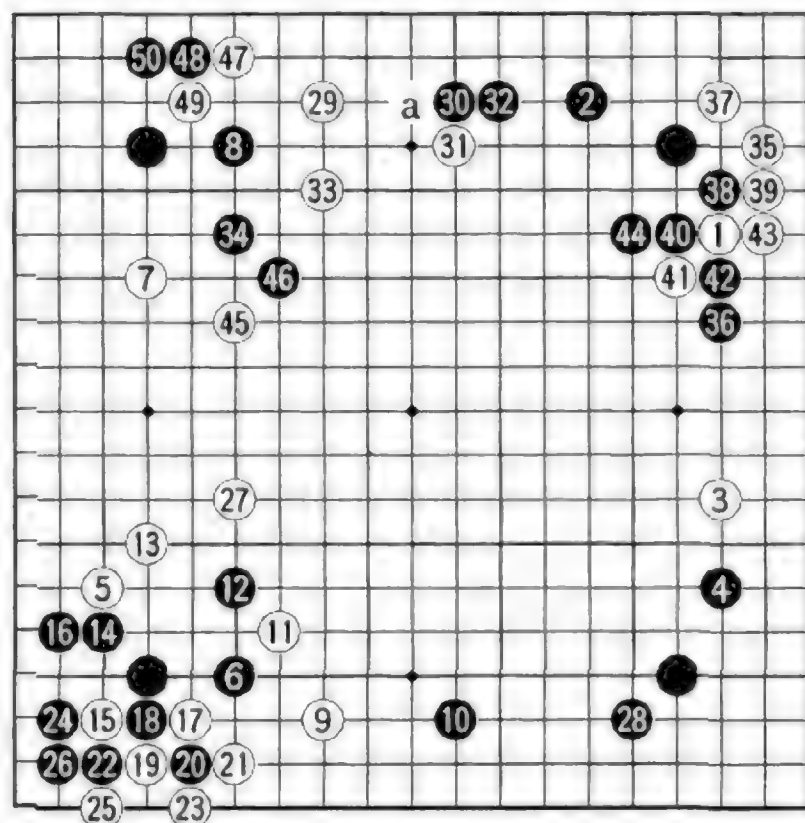


Figure 1 (1 – 50)

Attaching at Black 48 after a move like White 47 is not usually good, but Alan had read out the situation well.

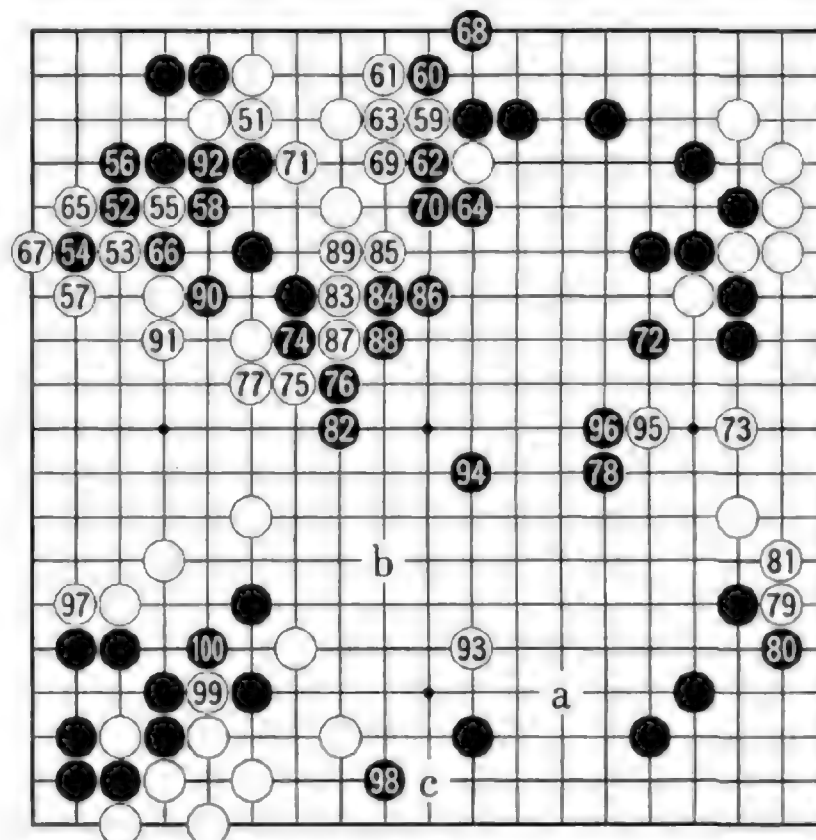


Figure 2 (51 – 100)

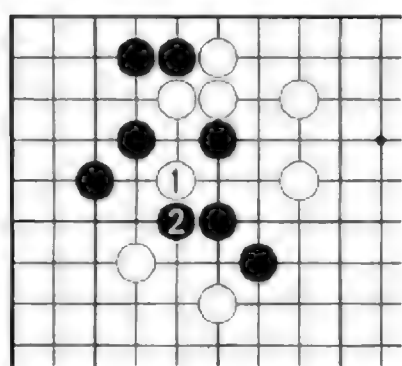
Figure 2 (51 – 100). *A balanced approach*

Black 52 is the vital point that holds the position together. If White tries to exploit the two cutting points by playing 1 in Dia. 1, Black 2 stops him dead in his tracks.

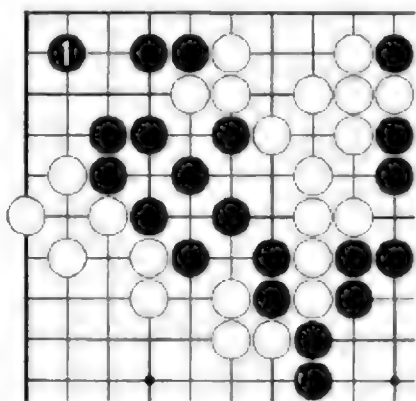
But Black 54 is an overplay. Apparently Alan overlooked White's counter at 55. Black should

have simply descended to 65. After quite a bit of time, perhaps ten minutes, Alan answered at 56. He was obviously stuck to find a good response, since it is rare for him to spend so much time over a move.

When White blocks at 57 Black ataris at 58 and since White's group on the upper side is endangered he must take measures to protect it. The moves from White 59 to Black 64 afford White some breathing room. However, Black 68 is sente and White must reluctantly make eyes with 69 and 71.



Dia. 1



Dia. 2

Black 72 is a thick move but also slack: he should keep the pressure on by playing at 73. On the other hand, Rin praised Black's move at 78, saying that most young players would automatically extend at 82. In this situation, though, that would be bad: White himself would take the good point at 78. Instead, White has to seek a small life with 79 and 81 and so Black gets to play at 82 anyway. When White attaches at 83, Black 84 is a skilful response, but Black 92 is bad. Black realizes that he has to make eyes, but 92 makes only a single eye while Black 1 in Dia. 2 makes a whole corner of them.

Black 94 looks both bold and conservative at the same time. On the one hand, White 93 threatens the lower side, so shouldn't Black defend it at 'a'? On the other hand, if Black wants to take territory in the center, shouldn't he play a move that encompasses more area, for instance 'b', threatening to cut White 93 off from the rest of his group?

The answer to both questions is that Black 94 represents a balanced approach to the problem, and Rin praised this aspect of Alan's game. Black 94 might be bold, but if he plays at 'a' White will get to play 94, aiming at defects in Black's position in the left part of the center and the thinness of his right-side position. Black 94 might also be conservative, but why overreach yourself when you already have the advantage?

When White blocks off the left side with 97,

Black still does not defend at 'a' but aggressively approaches White's position with 98. Black 'a' in this position would only invite White to play at 'c'.

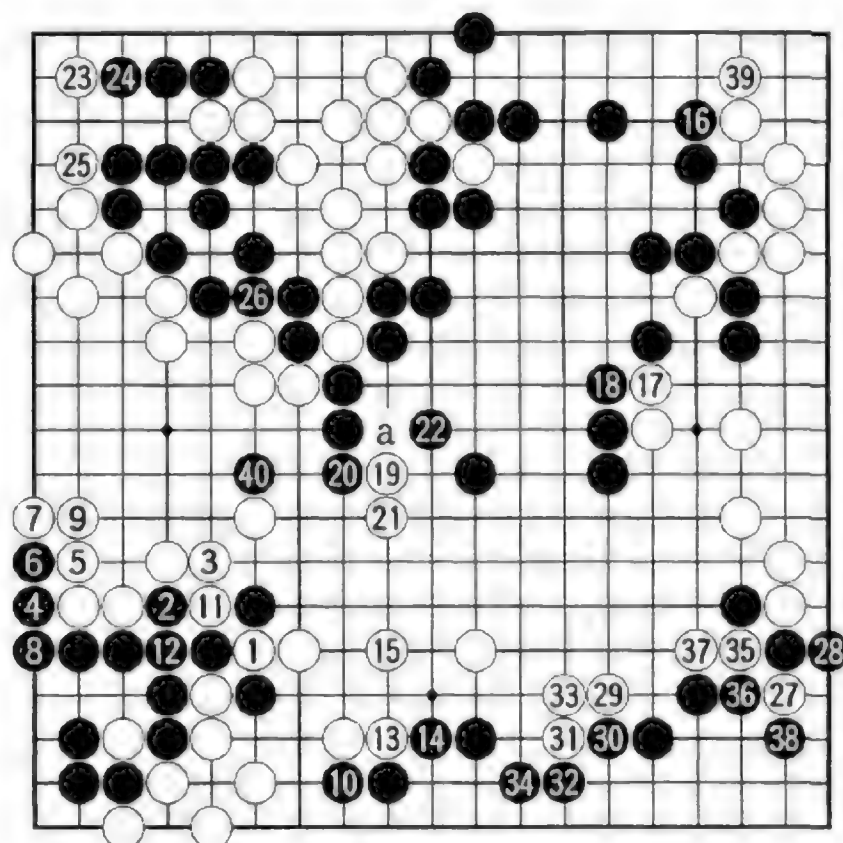


Figure 3 (101 - 140)

Figure 3 (101 - 140). Wrapping it up

Black 4 is a good move: White cannot play at 6 since Black will atari at 5 with devastating effect.

After taking sente Black plays 10, but this, although not bad, would have been better played at 13. White forces at 11 and 13 and then strengthens his center with 15.

Blocking at 16 is good but playing Black 28 in the lower right corner would have been just as good.

Black 22 was a little slack, according to Rin; playing at 'a' instead was two points better. It may look like there are troublesome weak spots here but actually there is nothing White can do.

White makes a couple of last-ditch attempts to throw Black off and win the game but after responding correctly to White 23 and 25 by living with 26, Black also answers White 27 accurately. It might seem dangerous to descend at Black 28, but White has little scope for action. After thinking the matter over for some minutes Rin decided there was nothing to be done in the corner and simply forced with 29 to 33 and cut with 35.

After this a routine endgame was played and though Black lost points due to his unrefined technique he was never in danger of losing the game.

(Continued on page 10)

The 21st Judan Title Match



The defending champion: Kobayashi Koichi

Fresh from his defence of the Kisei title, Kobayashi was in top form, but he was faced with his most dangerous rival. Would his pragmatic style work against Kato?

The match that led off 'the year of Kato' in the Japanese go world was actually an opportunity for him to take revenge on the player who usurped the Judan title from him three years earlier.

A quick look at the recent history of this title will show how it has revolved around three players in the mid-80s and also give us the chance to correct some misinformation which found its way into GW47 and 48.

In 1983 Kato became the challenger to Cho Judan by defeating Kobayashi Koichi in the tournament playoff. Kato then went on to take the title from Cho in dramatic fashion with three half-point wins (in GW47, page 3, and GW48, page 2, editorial confusion led us to ascribe these half-point wins to Kobayashi against Kato in 1984). The half-point wins actually came in the first, second, and fifth games. Cho was later heard to lament that he had lost a title by a mere one and a half points. He could be forgiven for complaining: this was the only time in go history that a title had been won solely on the basis of half-point wins. (The title match is given in GW32.).



The challenger: Kato Masao

In 1986 Kato finally realized his dream of becoming Meijin — at Kobayashi's expense. Now he wanted to recover the Judan title he had lost to Kobayashi in 1984.

Kato had held the Judan title for four successive terms in the second half of the 70s, but this time his reign was more short-lived. In 1984 Kobayashi became the challenger (beating Cho in the final round of the losers' section and Sakata in the playoff between the two sections). He made a bad start in the title match, losing the first two games, but then he made a great comeback to take the title (he won the last three games by resignation).

Kobayashi held on to the title for three years in all, rebuffing the challenges of Otake in 1985 and Takemiya in 1986 with straight wins each time. That gave him a winning streak of nine games in Judan title matches.

1987 was a different story, however, for the challenger was a player who was sitting on a winning run in title matches against Kobayashi of seven games (three in the 1986 Oza and four in the Meijin). Moreover, Kato's confidence could only have been boosted by the fact that he had secured the right to challenge Kobayashi by defeating his personal nemesis, Cho Chikun, in the Judan playoff — what's more, this had been yet another half-point win.

Judan Prize Money

1st prize: ¥7,800,000

2nd prize: ¥1,560,000

Title match fee. Title holder: ¥2,100,000

Challenger: ¥1,400,000

3rd prize (loser of playoff to decide the challenger): ¥600,000.

The plus side for Kobayashi going into the title match was that he was riding the momentum of his decisive 4-1 victory over Takemiya in the 11th Kisei title match (given in GW49), but the question was whether that would outweigh his dismal personal record against Kato. Besides the 1986 reverses suffered against Kato, there was the fact that his career results against him were 17 wins to 31 losses. Considering the similar stature of the two in the contemporary go scene, this record is just a little lopsided.

Judan Title Winners

The Judan tournament is sponsored by the Sankei newspaper; the title is decided by a best-of-five match. Dates given below are the years of the title match.

1 (1962). Hashimoto Uтарo (defeated Handa Dogen 3-1)

2 (1963). Handa Dogen (d. Hashimoto 3-1)

3 (1964). Fujisawa Hosai (d. Handa 3-2)

4 (1965). Takagawa Kaku (d. Fujisawa 3-1)

5 (1966). Sakata Eio (d. Takagawa 3-1)

6 (1967-8). Sakata (d. Fujisawa Hosai 3-2)

7 (1968). Sakata (d. Fujisawa Shuko 3-1)

8 (1969). Otake Hideo (d. Sakata 3-0)

(A gap occurs here because the title match was put back from November to March.)

9 (1971). Hashimoto Uтарo (d. Otake 3-2)

10 (1972). Sakata (d. Hashimoto 3-2)

11 (1973). Sakata (d. Takagi 3-0)

12 (1974). Hashimoto Shoji (d. Sakata 3-1)

13 (1975). Rin Kaiho (d. Hashimoto 3-0)

14 (1976). Kato Masao (d. Rin 3-2)

15 (1977). Kato (d. Sakata 3-0)

16 (1978). Kato (d. Rin 3-1)

17 (1979). Kato (d. Hashimoto Shoji 3-1)

18 (1980). Otake (d. Kato 3-2)

19 (1981). Otake (d. Hashimoto Shoji 3-0)

20 (1982). Cho Chikun (d. Otake 3-1)

21 (1983). Kato (d. Cho 3-2)

22 (1984). Kobayashi (d. Kato 3-2)

23 (1985). Kobayashi (d. Otake 3-0)

24 (1986). Kobayashi (d. Takemiya 3-0)

25 (1987). Kato (d. Kobayashi 3-1)

Game One

Commentary on a Commentary

'Kido' asked three young professionals — from America, Korea and Japan — to comment on the 1st Judan game and then invited the winner of the game, Kato Meijin, to give his opinion of their comments. The resulting article is of interest not just for the insight it gives into the way professionals analyse a game in a group study session, but also for the contrast between the opinions of young professionals and a champion player. (Note: Michael Redmond's comments below have been translated from Japanese — we cannot guarantee that this is how he would express himself in English.)

Aoki Shinichi 4-dan: I may be scolded for saying this, but it was a quiet game and not very interesting. They should have played more spectacularly. . . .

Michael Redmond 5-dan: Kato Sensei is very strong at the endgame these days. Kobayashi Sensei occasionally slips up in the endgame. [Hereafter, the respect title of 'sensei', which means teacher, is omitted in the translation.]

Aoki Shinichi 4-dan: That's how it was in the 1986 Meijin title match.

Redmond: It's just possible that Kato is dictating the pace of the match. But I don't think that it will be one-sided like in the Meijin match. Of the three of us, Sonjin is the strongest at this type of game. Aoki fights like crazy.

Aoki: You should talk — you fight like crazy too.

Redmond: That's the only thing I know how to do. When it comes to the endgame, you all think you can beat me.

Cho Sonjin 4-dan: I've just got no power.

Redmond: I guess I have the least talent, so shall I play out the moves? For once I've gone over the endgame.

Aoki: Kato is going to criticize our comments, right? We can't just talk nonsense. It's just as well there's one person here who likes to talk.

White: Kobayashi Koichi Judan

Black: Kato Masao Meijin

Komi: 5 1/2; time: 6 hours each.

Played on 5 March 1987 in Hamamatsu City.

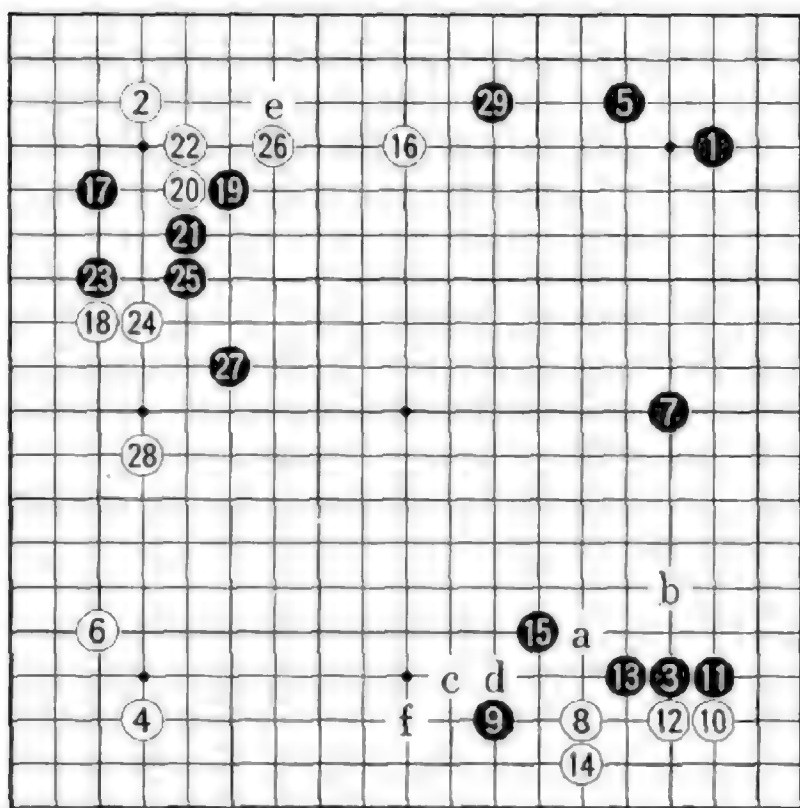


Figure 1 (1 - 29)

Figure 1 (1 - 29). Evaluating the new pattern

Cho: I suppose there are other ways of playing besides invading the corner with 10. White 'a', Black 'b', White 'c', for example, or attaching at White 'd'.

Redmond: But when you're actually playing, you go into the 3-3 point. What about making the high approach move at 1 in Dia. 1 instead of 17?

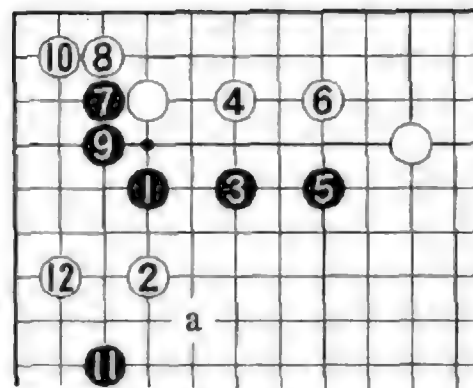
Aoki: White will make the severe pincer at 2, I suppose. Black plays all the forcing moves from 3, then pincers at 11. White 'a' next is usual...

Redmond: That kind of move is too slack. Putting it to the opponent by stopping the connection with 12 is the Redmond style. Black 'a' is nothing to be afraid of. Perhaps Kato didn't like the idea of this.

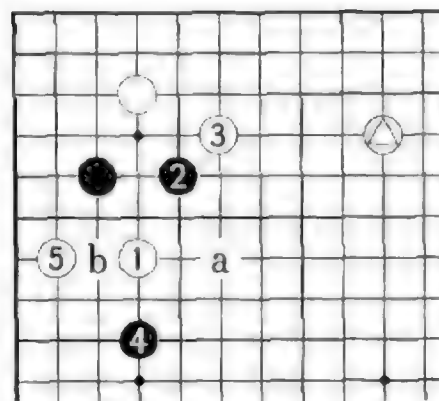
What would happen if White chose a different pincer for 18? Let's go into it thoroughly — this is the only problem point of the fuseki. [The players spent over an hour studying the one-space, one-space high, and two-space high pincers, but unfortunately we only have space here for the second pincer.] I wonder what Kato intended to do if White played 1 in Dia. 2. That's the question I'd most like to hear the answer to. Black 2 and 4? White will jump down to 5.

Aoki: You're not going to let White have it easy with the White 'a'—Black 'b' joseki. With the marked stone in place, the Redmond-style 5 looks severe.

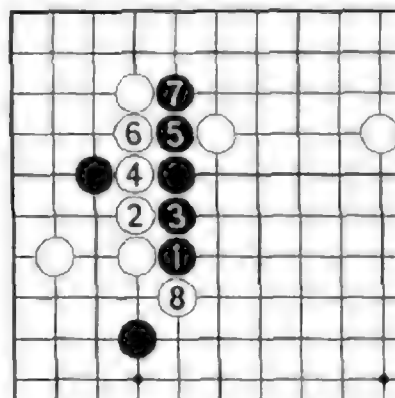
Cho: If Black 1 in Dia. 3 next, White 2 to 8. This'd be hard on Black. Would Black play 2 in Dia. 4?



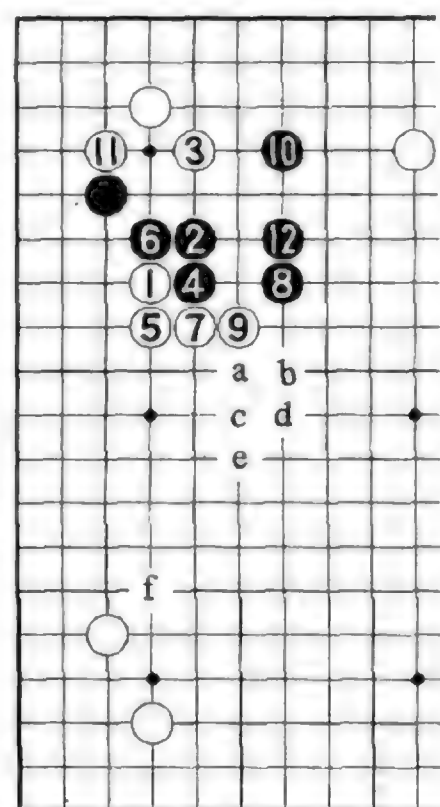
Dia. 1



Dia. 2



Dia. 3



Dia. 4

Redmond: White starts with the kosumi of 3. When he plays 7, jumping to 8 looks interesting. If White 9, he goes in at 10. If White uses 9 to defend the top, then Black 9, White 'a', Black 'b', White 'c', Black 'd', White 'e'; then Black strikes at the shoulder with 'f'.

Aoki: It's beyond me. Have to ask Kato. One doesn't feel like answering at 'e' with 20 — it overlaps with White 16.

Cho: Do White 20 to 28 seem about right?

Redmond: You don't see this shape much, but I guess it's a fair exchange. White has played on both sides, and Black has got to take the last large fuseki point with 29. It looks like both sides are satisfied. I'm no good at calculating, so I'd lose whichever side I took.

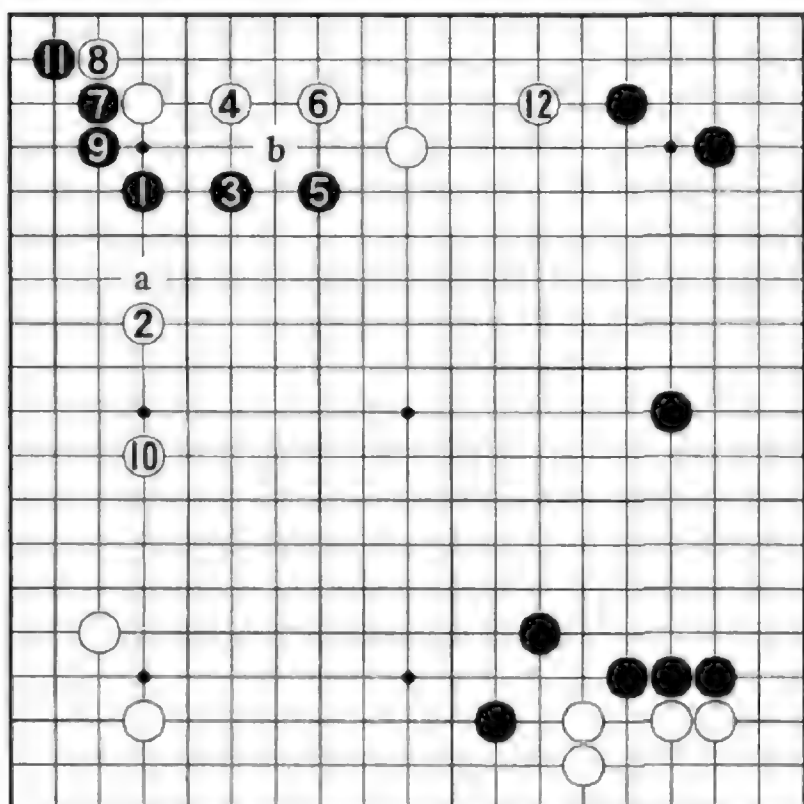
Kato's evaluation

For Black 7, I was in two minds as to whether to play 'f' at the bottom. As for the approach move on the top left, once you start thinking about it, there's no limit. White 12 in Dia. 1 looks like the kind of move Redmond would like. I expected White to play the two-space pincer at 2 in Dia. 5 if I made the high move. If you assume 3



Working out what Kato and Kobayashi were up to: Cho, Aoki, Redmond

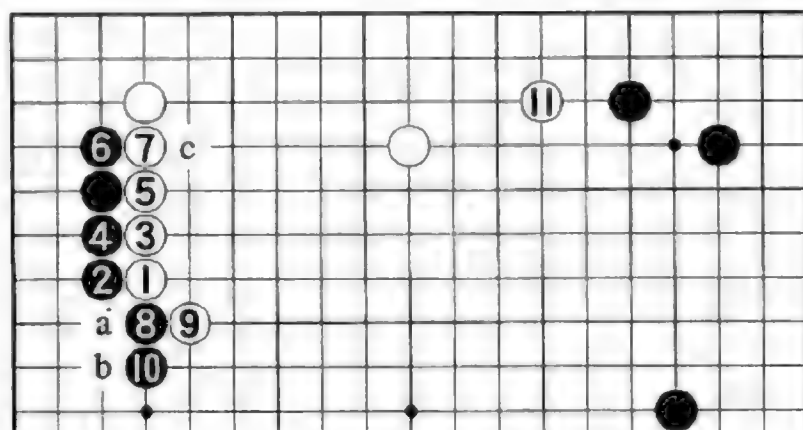
and 5 next, the logic is that the more distant move of 2 is better than 'a' [being further from Black's thickness]. The continuation to 12 is conceivable. In this position White 12 looks big. Black 3 at 'a' would also be possible.



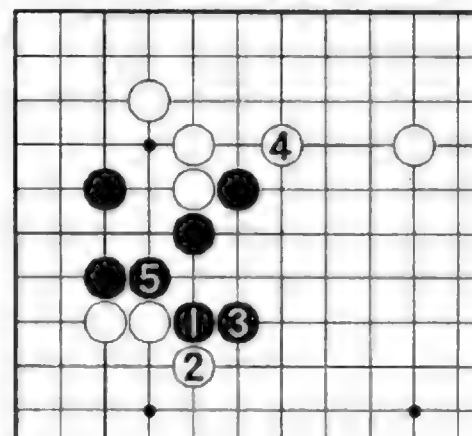
Dia. 5

Thanks for all the trouble over 18. This kind of study will definitely not go to waste. If White played 1 in Dia. 6, I planned to attach at 2. If White 'a', Black can make a game of it with Black 8, White 'b', Black 'c'. Consequently, White

3 etc. will probably follow and White will extend to 11. This would give a reasonable game.



Dia. 6



Dia. 7

I think that the sequence to 28 is a new pattern, but I can't accept the facile assumption that it's a fair exchange. Black's shape is too thin: he has been outplayed here. With 25 I should have attached at 1 in Dia. 7. If White 2 and 4, backing up at 5 makes Black thick — he can be satisfied.

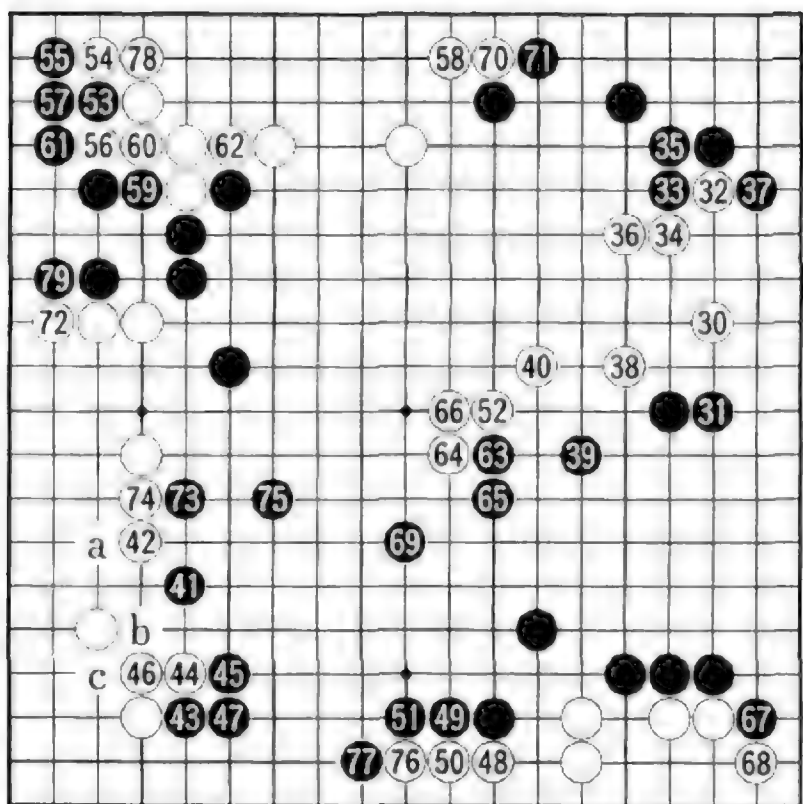


Figure 2 (30 - 79)

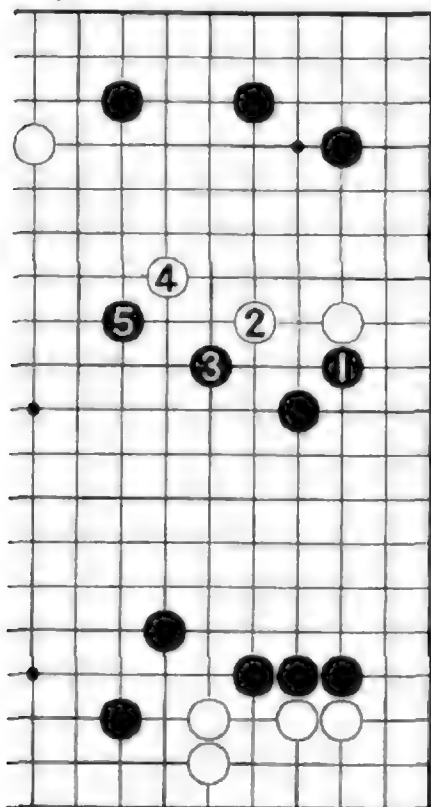
Figure 2 (30 - 79). Starting the endgame early

Aoki: Invading at 30 is the only move, but I don't understand Black 31. Is there something wrong with Black 1 in Dia. 8?

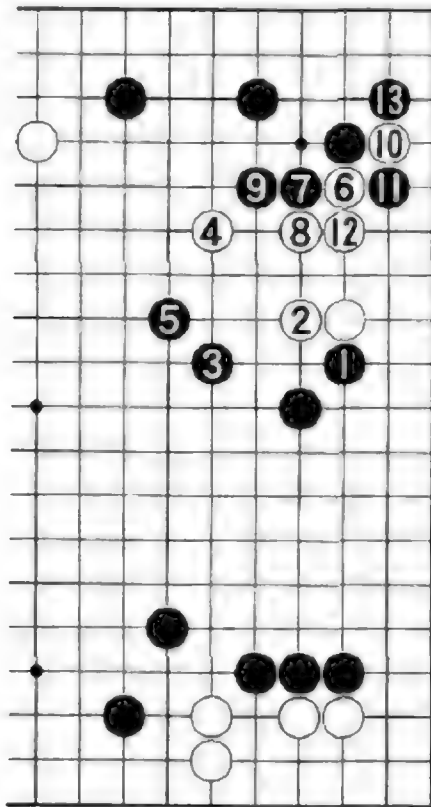
Redmond: If White 2, Black 3. If White 4, another knight's move at 5? I get you — it looks good. The centre line is different from in the game.

Cho: Even if White extends at 2 in Dia. 9, White still plays 3, I guess. If 4 next?

Aoki: Black 5. Attaching at 6 doesn't work very well. It's enough for Black just to play ordinary moves.



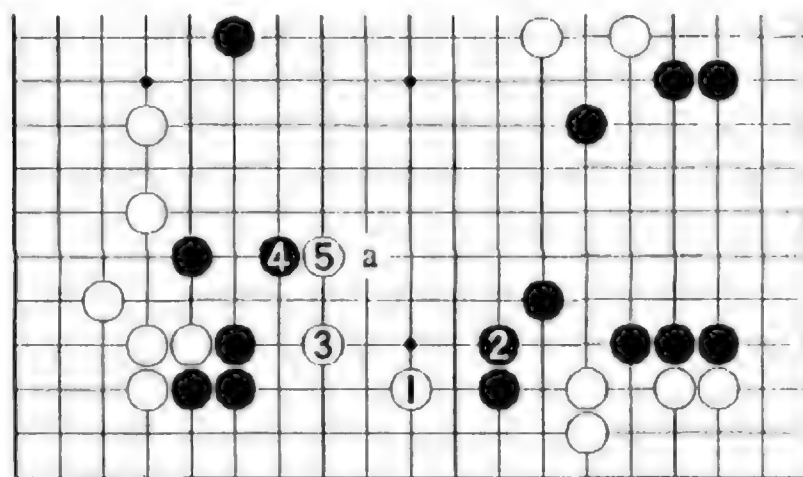
Dia. 8



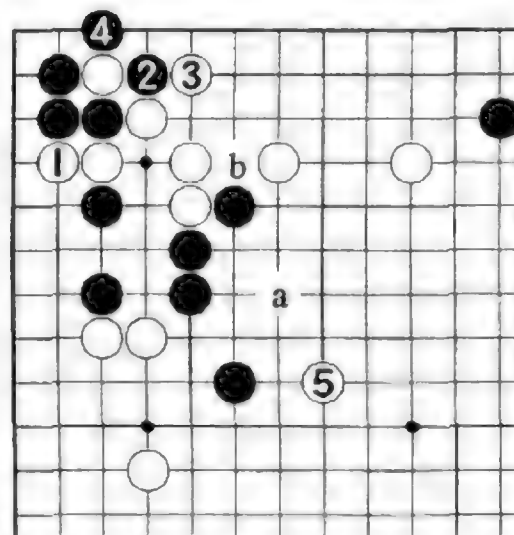
Dia. 9

Redmond: H'm. Aoki's strong. (laughter) Perhaps White got off lightly in the game. Black 41

looks like a good move. I'd invade at 'a' and immediately mess up my game.



Dia. 10



Dia. 11

Cho: Fujisawa Shuko commented that Black should have cut at 46 instead of 45: White 'b', Black 45, White 'c', Black 47.

Redmond: It's better for Black because it's harder for White to hane above 45 — is that the idea?

Aoki: The players are starting the endgame early. If I were playing, I'd use 48 to invade at 1 in Dia. 10. If Black 2, White 3.

Redmond: I wonder. I don't feel like invading. Because White's got a weak group on the top right.

Cho: I'm also against the invasion.

Aoki: Really? I just can't believe that White has really calculated the score when he plays 48.

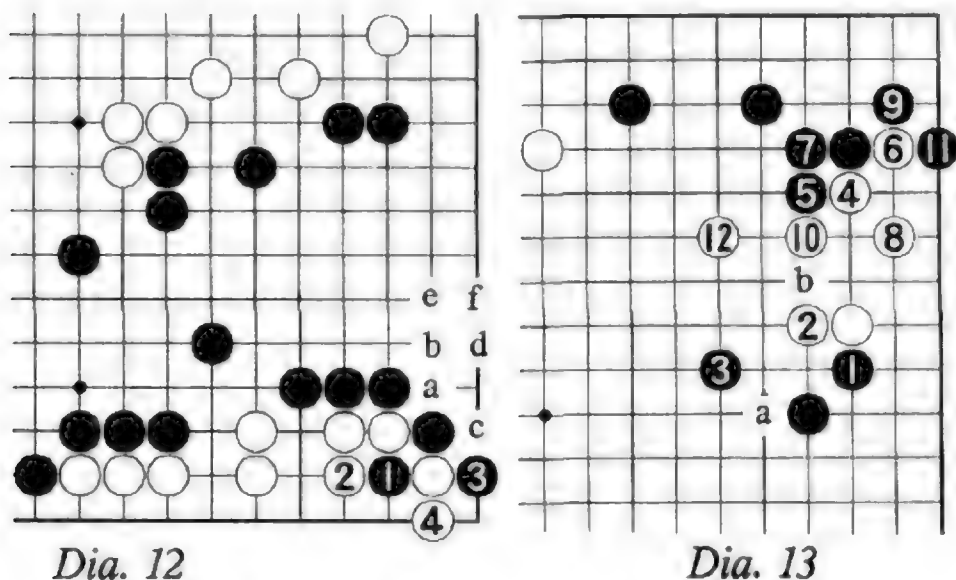
Cho: These players are in a different class from you. Black 53 and 55 are big. What if White plays through at 1 in Dia. 11 with 58?

Redmond: White captures, then caps at 5, maybe.

Aoki: I want to attack at White 'a'.

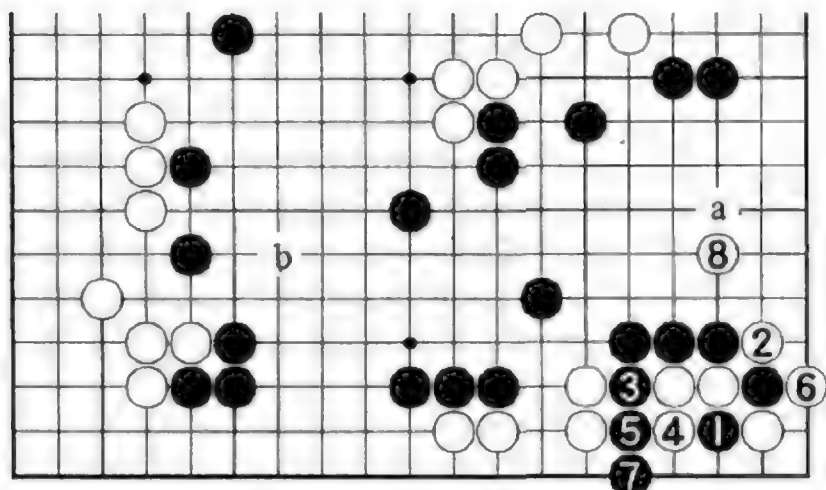
Redmond: That attack may not have any effect. I'd like to make just one comment that's on the ball: I think that around 75 is Black's only chance to cut inside at 1 in Dia. 12. At this stage, White will have to answer with 2 and 4.

Cho: This combination by itself gains Black three points. Even if White later captures with 'a', Black 'b', White 'c', then after White 'd', Black 'e', he can't crawl at 'f'.



Dia. 12

Dia. 13



Dia. 14

Redmond: I thought that Dia. 12 would have put Black a little ahead — by my calculations, anyway.

Kato's evaluation

If Black 1 and 3 in Dia. 13, White will attach at 4. The moves to 12 are just one possibility, but the threat of White 'a' is worrying. Without the 1-2 exchange, Black can use 11 to attach at 'b', a tesuji that's not easy to deal with.

Perhaps I should have cut at 46 with 45. I did consider it ...

Concerning 48, Aoki's opinion seems to be correct. Perhaps White took things a little too easy here. Up to 51, Black's position improved, I thought. After Black 4 in Dia. 10, White plays 5 or 'a' and a really severe attack is inconceivable.

Dia. 11 looks good. However, with White 5 backtracking at 'b' is the only move. I considered Redmond's plan in Dia. 12, but I was afraid of White's cut at 2 in Dia. 14. The trade to 8 is inevitable, but I couldn't work out who gained and who lost from this. Even if Black attacks next at 'a', he's bound to end in gote, letting White switch to 'b' — that's the big drawback. But even

so, cutting at 1 was the fighting approach.

I was interested to see what kind of comments would be made — they're pretty much on target. They should all have more confidence in themselves.

Kato-Kobayashi title matches

Kato and Kobayashi have met in the following title matches.

7th Tengen (1981). Kato won 3-2.

22nd Judan (1984). Kobayashi won 3-2.

33rd Oza title (1985). Kato won 3-0.

11th Meijin (1986). Kato won 4-0.

25th Judan (1987). Kato won 3-1.

12th Kisei (1988). Kobayashi won 4-1.

Kato has a 4-2 lead, but Kobayashi has won their most important clash to date, this year's Kisei, making up for his loss of the Meijin title two years ago. We can expect to see a few more title clashes between these two before they have finished.



The secret of Kato's recent success seems to lie in a new maturity in his approach to the game. Kato grew out of the wildly aggressive style that earned him his nickname of 'the killer' a long time ago, developing into a well-balanced, all-round player. The conspicuous feature of his play in recent years is his confidence in his endgame technique, as a result of which he favours drawn-out strategical contests. He is not afraid that in a war of attrition he will come off the worse.

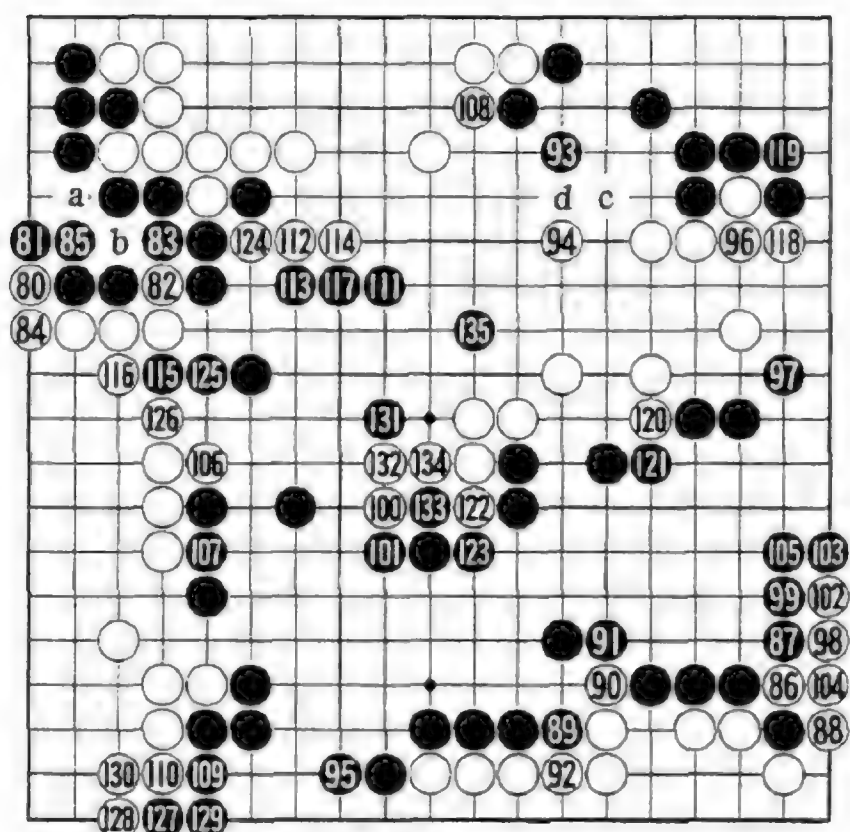


Figure 3 (80 - 135)

Figure 3 (80 - 135). Over our heads

Redmond: This kind of game is completely over my head. The endgame is exhausting!

Cho: Instead of 95, capturing at 96 looks big.

Redmond: Well. Shall we just ask to be excused on the grounds that it's beyond us?

Aoki: If Black pushes at 133 with 101, White will pull back at 132.

Redmond: Couldn't Black have ventured in as far as 1 in Dia. 15 with 135?

Aoki: I didn't think he could. White will attach at 4.

Redmond: Black 1 is thin. It's a strange game, isn't it? I thought Black was ahead, but at some stage White has taken the lead. It seems that missing Dia. 12 has been costly.

Kato's evaluation

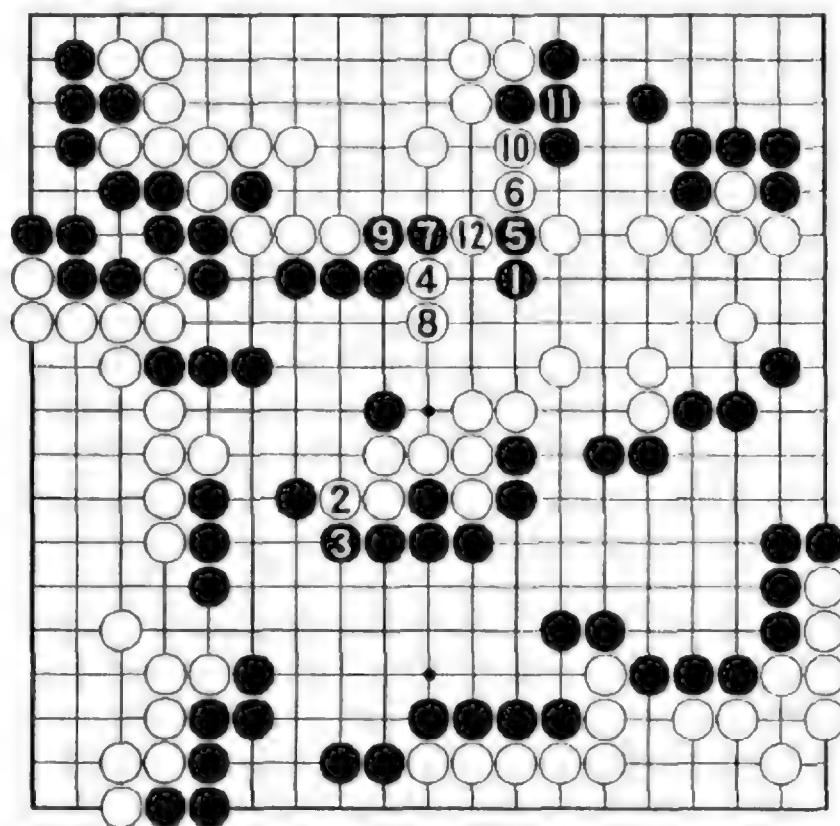
It seems that all three have given up on the endgame. I wanted them to investigate more closely the reason why Black fell behind ...

First, Black could have used 85 to connect at 86. If next White 85, then Black 'a', White 'b', Black 113 follow. Black 113 is in itself worth spending a move on, so this way Black would have kept his lead.

The exchange of 93 for 94 is slack. Black should be able to go as far as 94 with 93. He's not afraid of White's counterattack at 'c' - he just pushes up at 'd'.

Instead of 95, capturing at 96 is a little bigger. Black should push along at 108 before White plays there. White 108 is worth more than five

points in reverse sente. I also considered Dia. 15, but what with the two black stones being captured it's hard to say if it's worth it.



Dia. 15

You can't shilly-shally like this in the large endgame. I was resigned to losing by half a point or a point and a half.

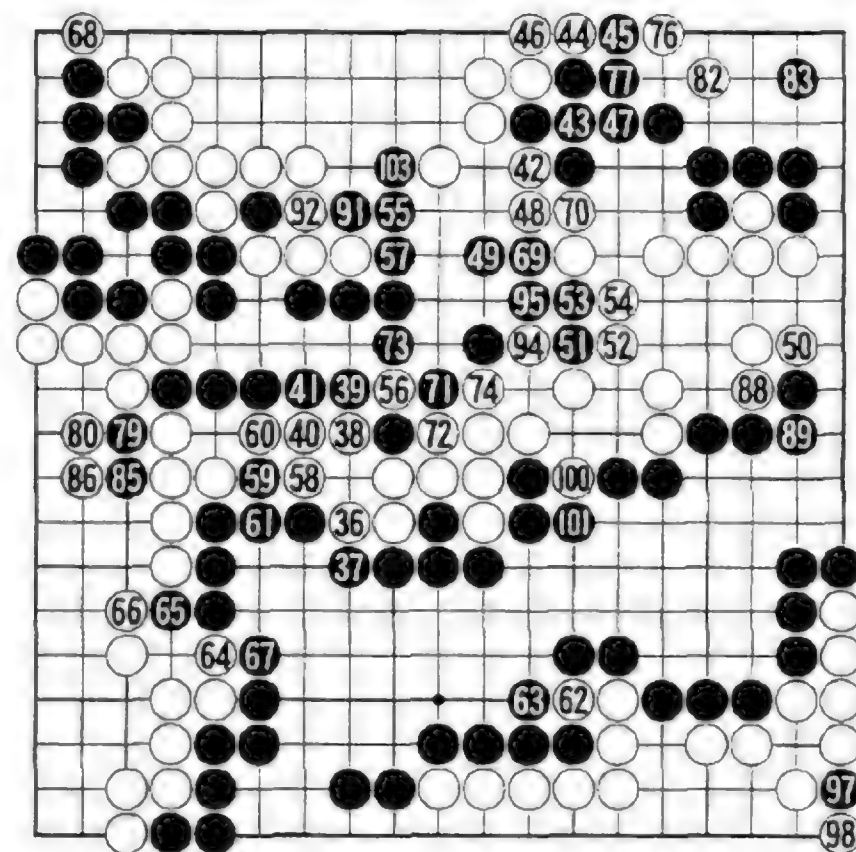


Figure 4 (136 - 203)

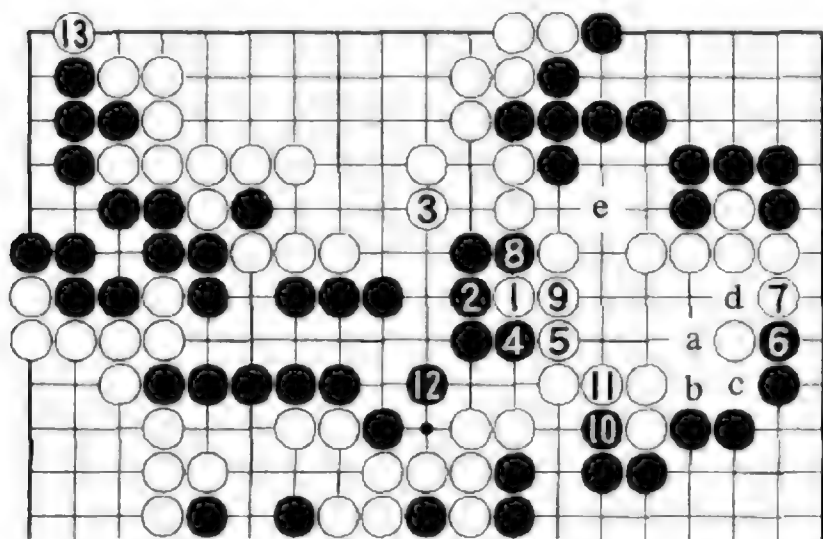
Ko: 75, 78, 81, 84, 87, 90, 93, 96, 99, 102

Figure 4 (136 - 203). Kobayashi's miscalculation

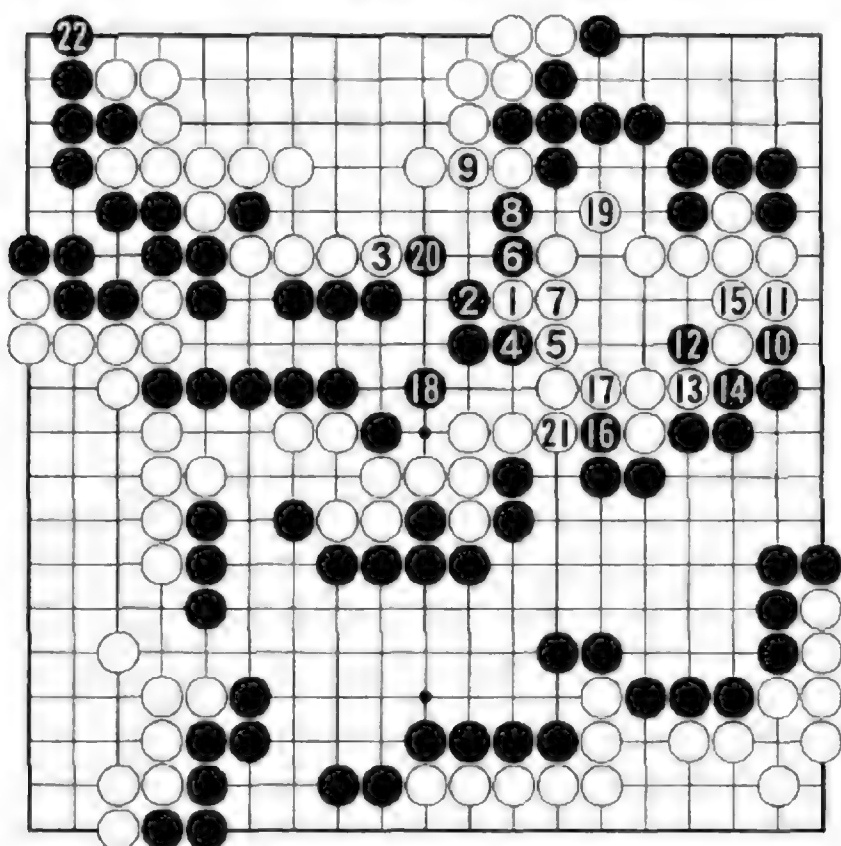
Aoki: For White 48, blocking at 50 ...

Redmond: That's not so. If White 50, Black can cunningly exchange Black 51 for White 52, then go in as far as 55. I think that White 48 is a good, thick move. The problem is 50. My endgame in my own games is hopeless, but I ac-

tually spent some time thinking about the endgame of this game. White peeps at 1 in Dia. 16, then extends solidly at 3. White then just answers everything and wins by 1 1/2 points. I checked this a number of times, something I rarely do, so there's no mistake. (laughter)



Dia. 16



Dia. 17

Aoki, Cho (counting): It's true. Michael Redmond the endgame expert.

Redmond: White 50 may be a miscalculation by Kobayashi. Black 51 to 55 are big: they decide the game at one blow.

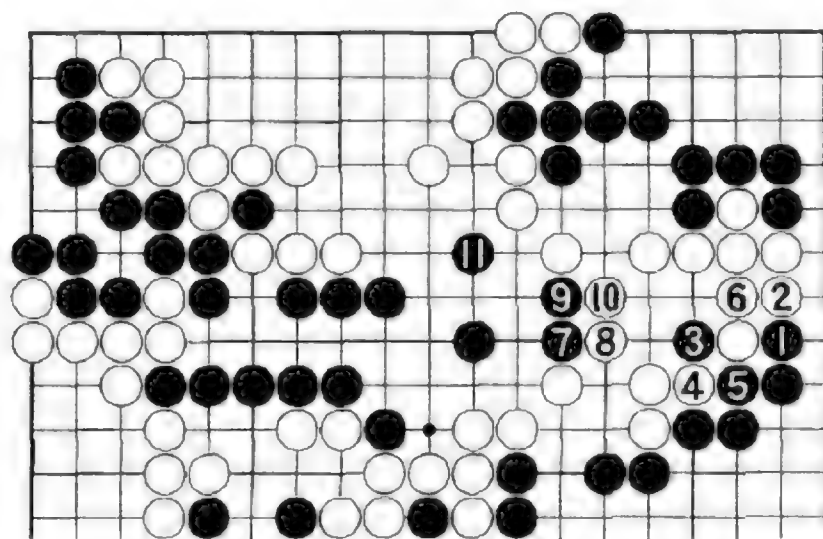
White resigns after Black 203.

Kato's evaluation

White 48 was virtually the losing move. If White had played 1 and 3 in Dia. 17, then the continuation there would clearly have given him a win by 1 1/2 points. Black 49 is also funny. He should follow Dia. 18, where Black wins by half a point.

Dia. 16 is not a one-and-a-half-point win for White. It's a half-point win. Instead of 12, Black will attach at 'a', forcing White 'b', Black 'c',

White 'd', then play Black 12, White 'e', Black 13, leading to a half-point win. You mustn't overlook the tesuji of 'a'. Kobayashi said that he hallucinated that Dia. 16 was a half-point loss. I was rescued by a rare counting error on his part.



Dia. 18

I learnt something from the opinions of these three players — that's not meant as flattery. If I could just say one thing, I had hoped that they would study the endgame more thoroughly. Endgame study is hard work, but you can't get by without it.

(*'Kido'*, May 1987)

Game Two

This game was played in Taipei, making it the third Japanese title game to be played overseas. The first was the first game of the 1986 Kisei title match, which was played in Seoul; the second was the first game of the 1987 Kisei title match, played in Los Angeles. Playing games outside Japan has become the latest fashion: the Asahi subsequently staged the first game of the 1987 Meijin title match in New York, the Kisei again went overseas, this time to Hawaii, for the first game of the 1988 title match, and the first game of this year's Honinbo title match is scheduled to be played in Paris. The Chinese have followed suit, taking the first game of the 1988 New Physical Education Cup to Amsterdam in January this year, and they have also played a number of title games in Hong Kong. This trend is evidence of the increasing responsibility the Far Eastern go powerhouses feel to promote the international spread of the game; one welcome by-product is that Western go players get the opportunity for the kind of close-up contact with title go denied to the great majority of Oriental go fans (see the article on the Meijin title in New York in this issue).



Ing Chang-Ki

The body instrumental in bringing the Judan title to Taiwan was the Ing Chang-Ki Wei-ch'i Educational Foundation, which is the creation of the Taiwanese industrialist Ing Chang-Ki, the world's leading benefactor of go. Single-handedly, Ing created a professional go system in Taipei, founded the World Youth Go Championship, and — his latest achievement — set up the first world professional go championship (described in detail in the news section). His foundation also sponsors a world computer go tournament. Ing has poured much of his personal fortune into the game and has made an enormous contribution to promoting international go exchange. However, the dream closest to his heart is to help Taiwan develop into a top go-playing country. Of course, Taiwan already ranks fourth as a go power after Japan, China and Korea, and it has such strong representatives as Rin Kaiho, O Rissei and O Meien. However, these players were actually trained in Japan and are best known by the Japanese pronunciations of their names. Ing hopes to develop home-grown players of world class and he has given himself a decade to do it (by which time he will be well into his 80s).

In contrast to the sedate start to the first game, the players show more aggression in the second game; a very unusual and complicated corner fight starts the action.

White: Kato Masao

Black: Kobayashi Koichi

Played on 27 March 1987 in Taipei.

Commentary by Rin Kaiho.

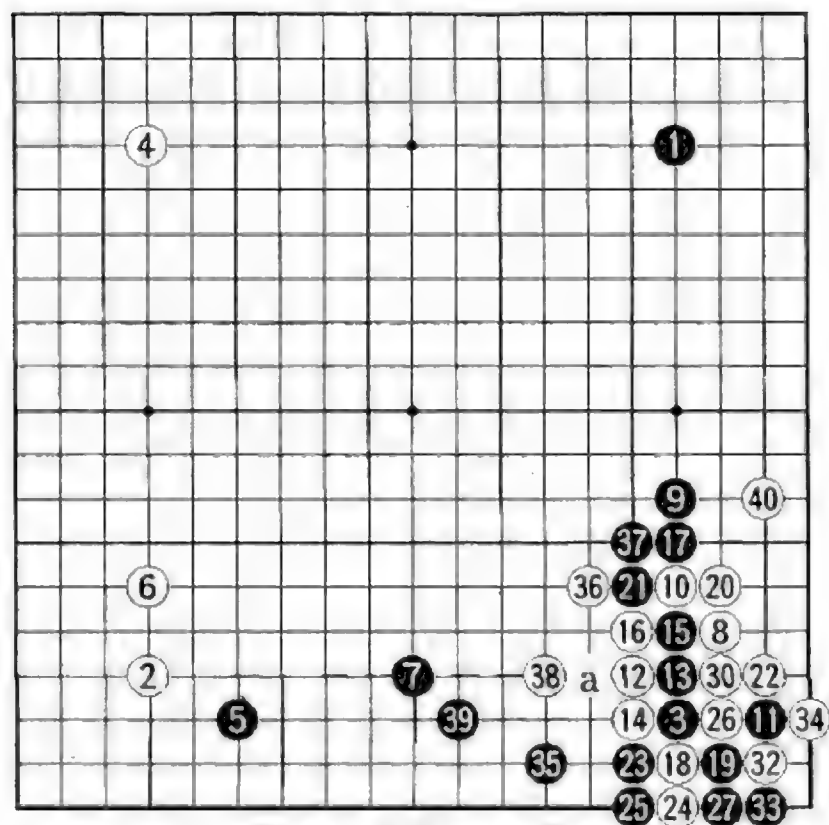


Figure 1 (1 — 40)

28: at 18; 29: takes; 31: connects

Figure 1 (1 — 40). *Handicapped by a heavy group*

Black 11 looks strange but is seen occasionally; it works well with the 5-7 formation, so it may become popular. If Black makes the usual move at 'a', White slides into the corner, securing his group. Black's bottom position then has a lot of gaps in it, so he is less than satisfied. Instead, he tries to take away White's base with 11; if he can drive White out towards the left, he will be able to use 5 and 7 to attack him.

White 14. White passes up the peaceful move in Dia. 1.

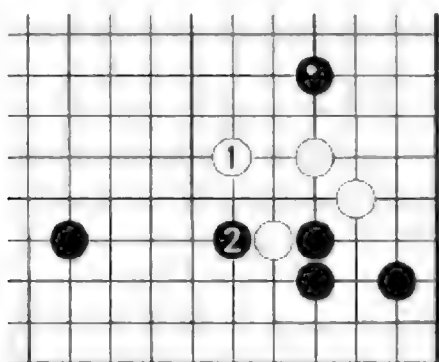
White 18. Again Kato passes up the peaceful move, which is 1 in Dia. 2. White 1 seems to be most reasonable. After 5 White can aim at invading at 'a'. Kato himself made this comment after the game and I agree with him. Kato was probably regretting the fact that starting a fight with 18 played into Black's hands.

White squeezes with 24 to 30, but the result is disappointing: his group on the outside becomes a heavy burden.

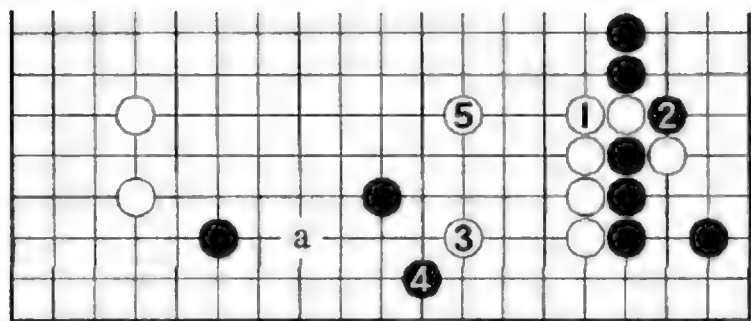
White 32 looks natural, but White had an alternative, which is following Dia. 3. White 1 forces Black to seek life in the corner; White then sacrifices six stones, but in return he gets a good result both at the bottom and further up the right side. The white stones are not completely dead, as he can aim at the aji of 'a' later.

Black 35 is obvious, but it is a good move

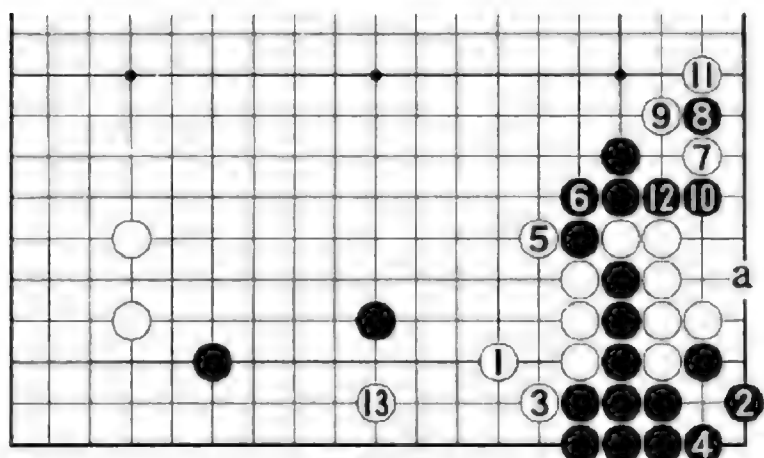
nonetheless. White's outside group is now a serious worry to him.



Dia. 1



Dia. 2



Dia. 3

Figure 2 (41 — 57). Black misses his chance.

Black 41 lets slip a chance to clinch the game: it is one line too wide. The correct move, which is not so hard to find, is 1 in Dia. 4.

Dia. 4. If Black 1, White must play at 2; Black 3 is then severe. White must wedge in at 4 (White 'a' is no good); he extricates himself but at the cost of giving Black a ponnuki. Black then drives White up through the centre of the board, with the latter having no prospect of securing a base. This would be a win for Black.

Dia. 5. The alternative is eking out a miserable life on the inside with 2 to 10, but giving Black all this thickness on the outside would make a loss inevitable.

When Black plays 41, White has no trouble moving out with 42 to 50. The result is quite a contrast to Dia. 4. Black gets thickness on the outside, but, as the subsequent development of the game shows, this thickness is surprisingly ineffective.

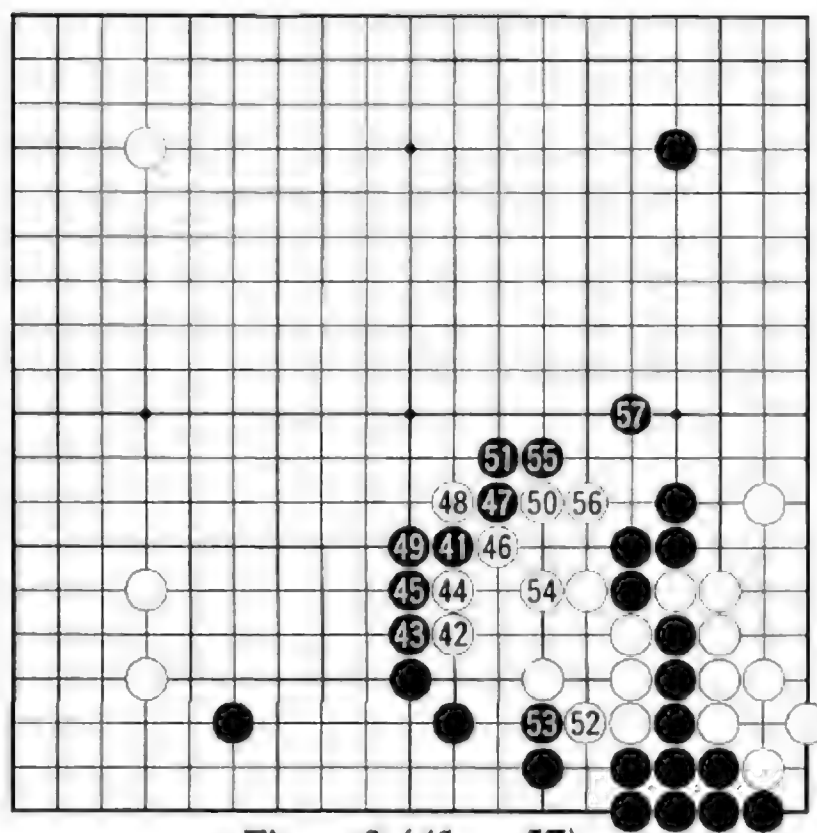
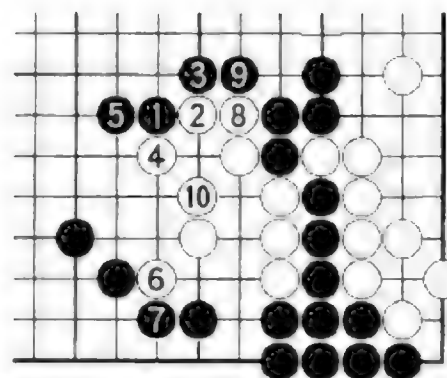
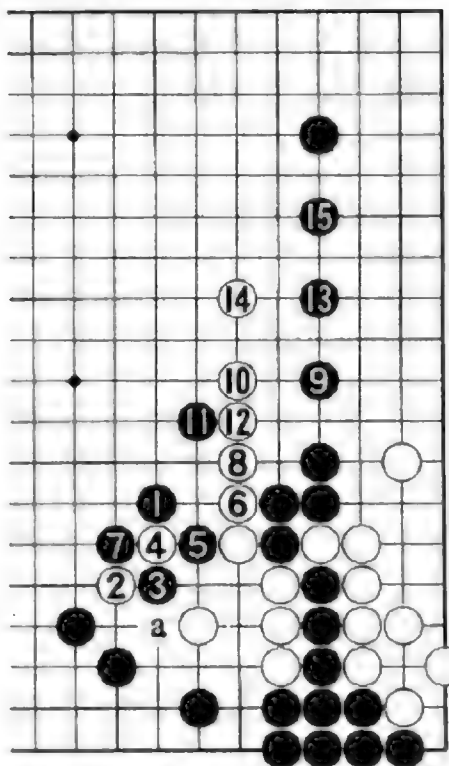


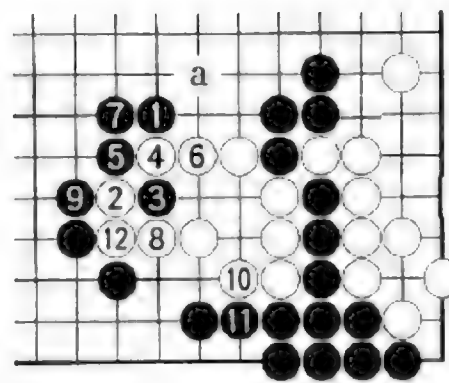
Figure 2 (41 — 57)



Dia. 5



Dia. 4



Dia. 6

The question is why did Kobayashi miss such a relatively obvious move as 1 in Dia. 4. The answer is that he did see it, but he failed to read out the best continuation. He assumed that he had to answer White 4 with 5 in Dia. 6. The result is unsatisfactory: White lives with more territory than in Dia. 5 and aims at jumping out at 'a'. For once he didn't read deeply enough.

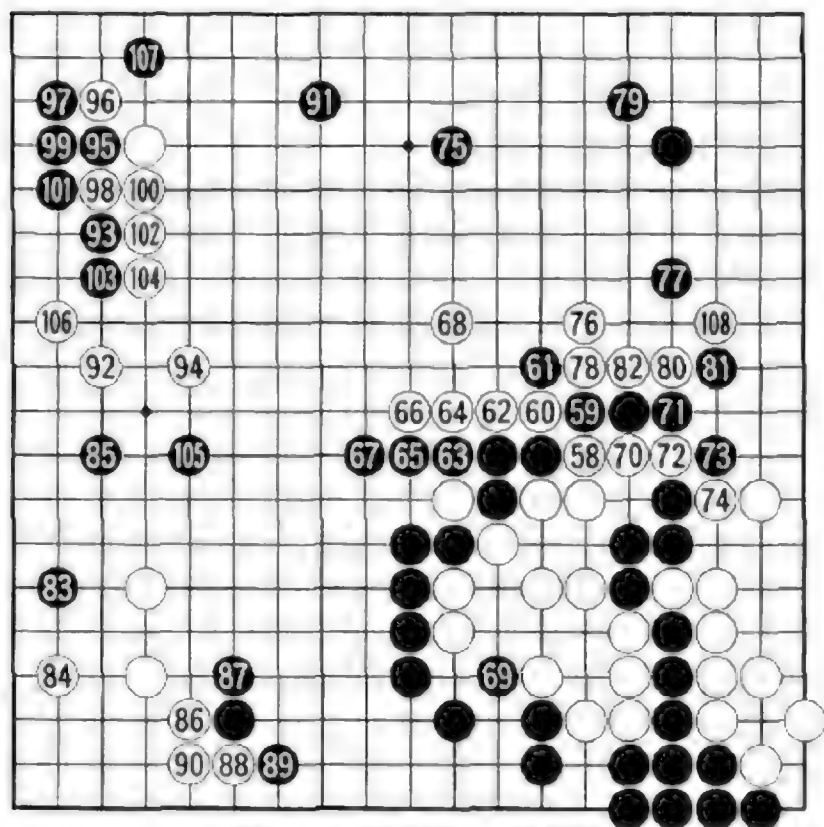
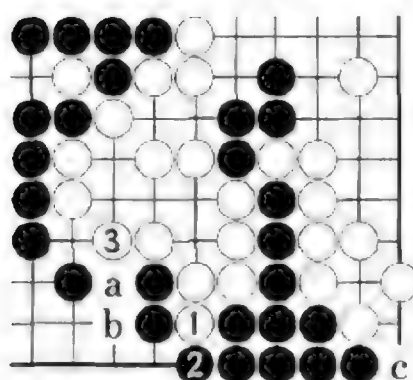
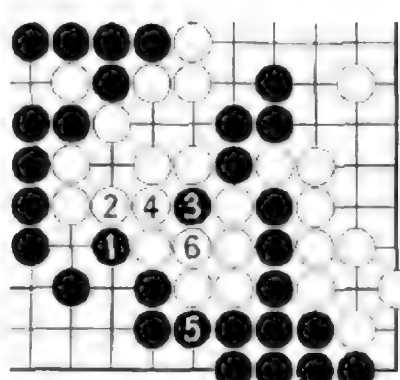


Figure 3 (58 - 108)



Dia. 7



Dia. 8

Figure 3 (58 - 108). The losing moves

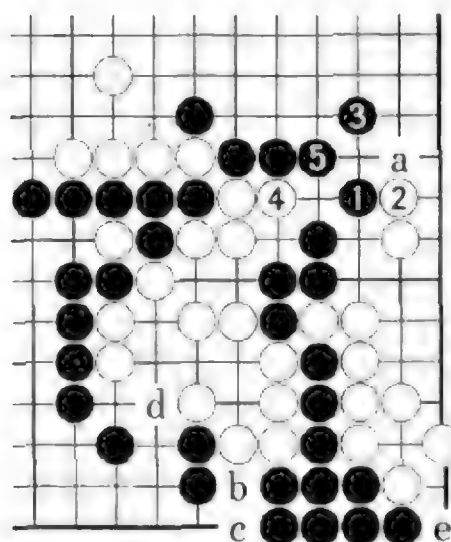
When Kobayashi blockaded with 57 in the previous figure, Kato played 58 and 60 without a moment's hesitation. This kind of decisiveness was evidence of his good form.

Up to 66 White levels out Black's solid position. Black's thickness is not working very effectively because his position is too narrow at the bottom considering the height of his wall in the centre.

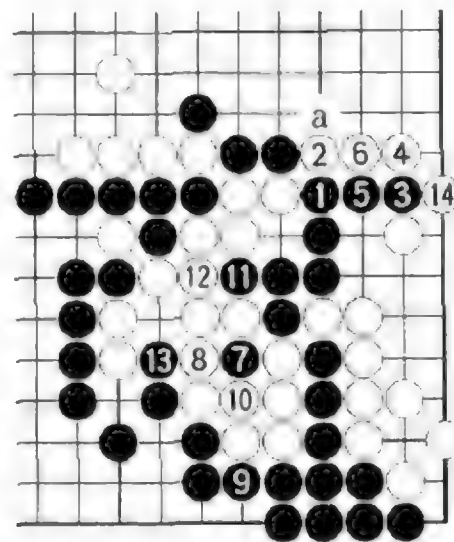
Black 69 is a bad blunder — it's virtually the losing move — though the temptation to play here is understandable. If White plays 1 and 3 in Dia. 7 first, he can aim at a ko with White 'a', Black 'b', White 'c'. Black will probably feel compelled to answer 3 at 'a', but compared to the forcing sequence in Dia. 8, Black loses three and a half points. This sequence had probably been on the minds of both players since 57 in Figure 2, so 69 can't be called a thoughtless move, but nonetheless it indicated a serious lapse in concentration.

Correct for Black was following Dia. 9. After 1 to 5, White 'a' is very unlikely to be sente. White

can still aim at the ko (after White 'b' — 'd', plus 'e'), but his corner would suffer if he lost it, so Black could brazen it out and ignore White 'd'. If Black had followed this diagram, he would probably have had a chance later to force with 69.



Dia. 9



Dia. 10

Black has no answer to White 70. If he blocks at 1 in Dia. 10, then White cuts at 2. Black can't atari at 6, as White 'a' will be sente, but he loses the semeai after 14. Note how effective White 4 is in answer to Black 3.

Black changes horses in midstream with 71 to 75, but the damage from losing his four pivotal stones is enormous. Some professionals expected Kobayashi to resign there and then. Black 69 gains three or four points, so it is not completely useless, but still Black has in effect passed one move at a crucial stage of the fighting.

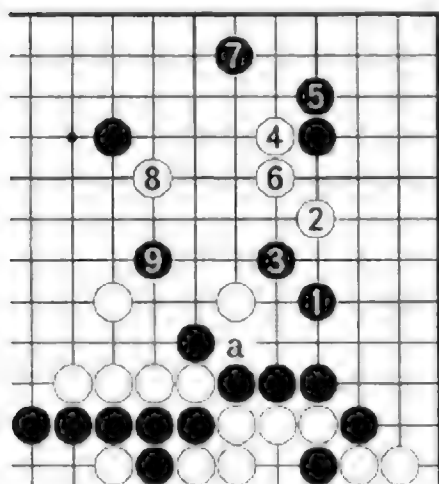
White now proceeds to strengthen his centre group with 76 to 82 and again Black sacrifices some stones, but this time it isn't forced. Black is unable to save his three stones in atari after 82, so White secures his centre group and gets territory. Permitting this was wrong. Firstly, with 77 —

Dia. 11. Black should have jumped to 1. This way White can't capture the three stones after cutting at 'a'. Kobayashi disliked the prospect of White 2, but since he is behind Black should welcome the fight more than White. If the fight to 9 here follows, Black has reasonable prospects.

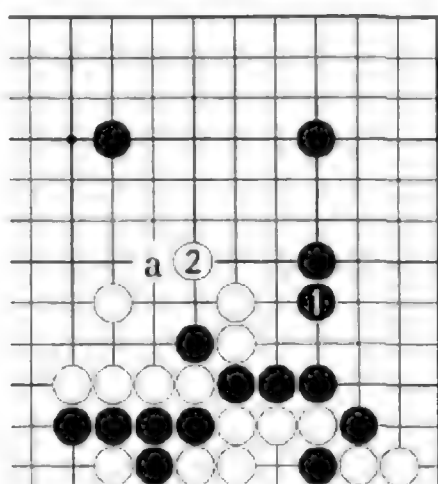
Black 79 is the actual losing move: Kobayashi's judgement that he could afford to sacrifice the right side was astray. The three black stones clinging to the white wall are still important: Black has to rescue them with 1 in Dia. 12. Kato commented that he would probably have answered at 2, as otherwise Black 'a' would be a severe attack. In that case, the exchange of 1 for 2 would be a gain for Black, so he should make it.



Kato is victorious in his first overseas title game. Kobayashi seems to be asking Rin for advice on how to beat this formidable foe, but Kato looks unworried. He now had nine wins in a row against Kobayashi in title matches. Rin has had a similar experience: he lost nine title games in a row to Ishida Yoshio in 1973, but he made a dramatic comeback to win the Meijin title after being down 0-3. Would Kobayashi be able to emulate him?



Dia. 11



Dia. 12

The great advantage of the result to 82 for White is that it simplifies the game. This is always desirable for the player in the lead.

Black 91 looks narrow, but it makes good balance. White 92 lets Black complicate the game with 93 — playing White 93 would be simpler — but 92 shows that White is concerned not to slacken off.

White 96. Confident in his lead, Kato goes for thickness in this area. With White 108, there is no need to invade at the top.

Figure 4 (109 — 200). *Kato's endgame mastery*
White 24. White's aim is not to live but to set

up the squeeze on the outside. The superb sequence to 36, which builds centre thickness, finally settles the issue beyond doubt.

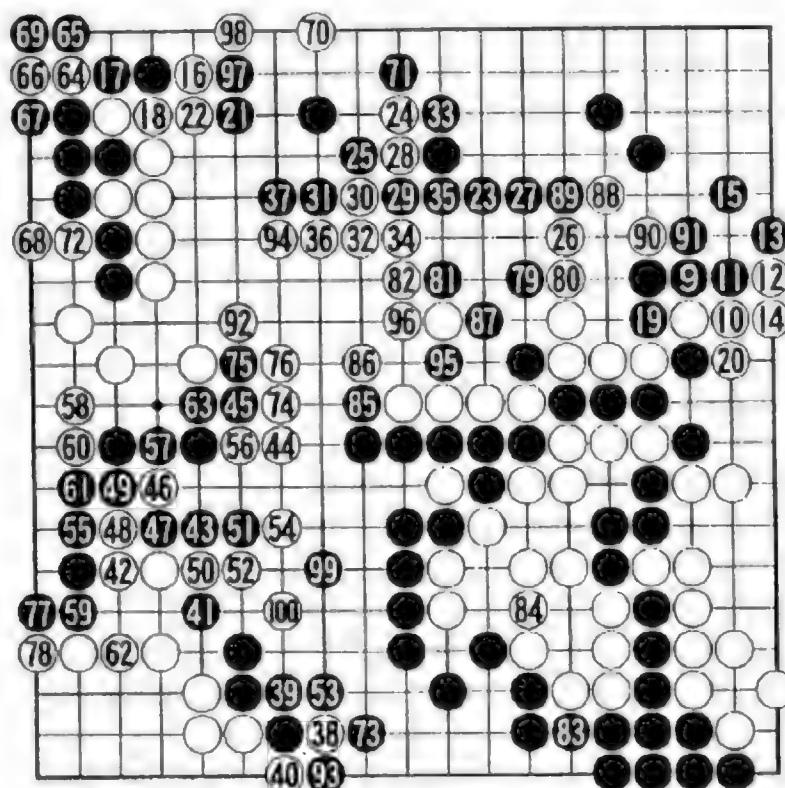


Figure 4 (109 — 200)

The White 44-46 combination prevents Black from getting much territory in the centre. Black can't resist White 50.

Game Three

White: Kobayashi Koichi

Black: Kato Masao

Played in Sendai City on 2 April 1987.

Commentary by Okubo Ichigen.

This game was played at the Sendai Hotel, an auspicious venue for Kato, for it was where he took the Meijin title from Kobayashi the previous year. He was looking to wind up the Judan title match in similar fashion with straight wins. For Kobayashi, enduring his third shut-out in a row in title matches against Kato would have been unendurable. Whatever happened, he had to salvage some pride by winning the kadoban (a game that could decide a series).

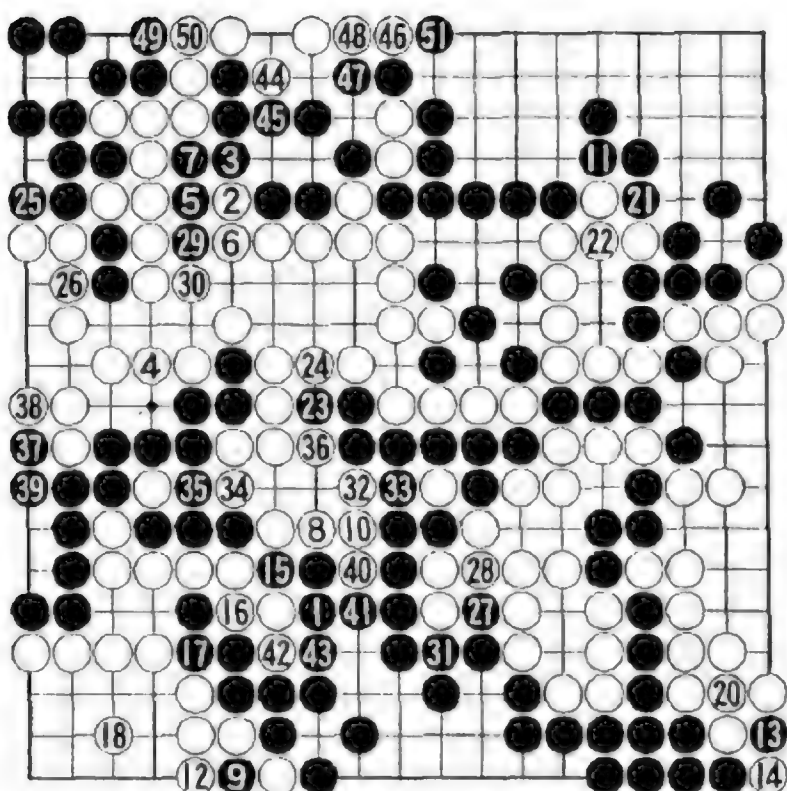


Figure 5 (201 - 252)

19: ko; 52: ko (at 14). Each side connects a ko.

Figure 5 (201 - 252). Nine wins in a row

Kato displayed a masterly skill at the endgame in the way he wound up this game. He knew when to attack and when to build thickness and nurse his lead. As he implied in his comments on the first Judan game, anyone who wants to become a top player has to put in time making a serious study of the endgame. His success is a good advertisement for the benefits.

White wins by 4 1/2 points.

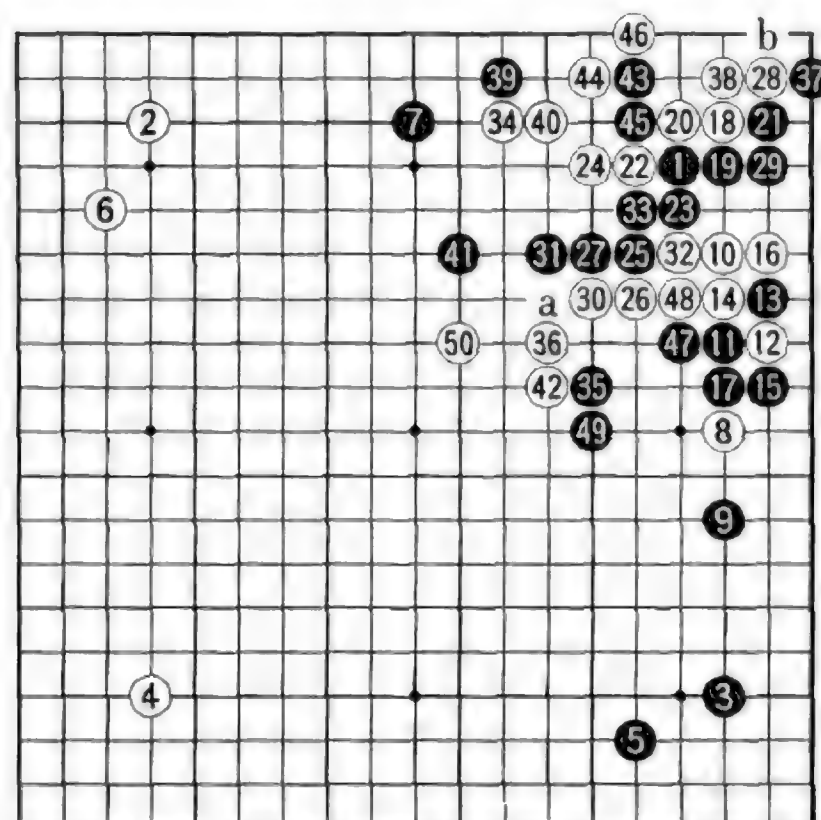
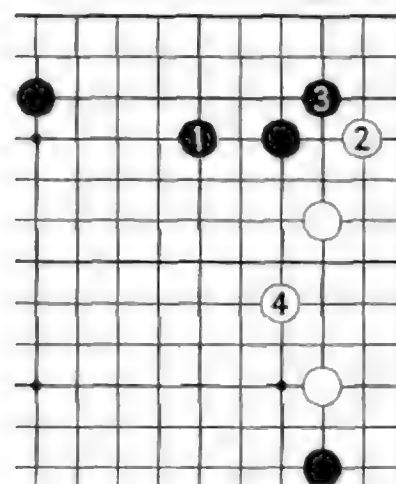
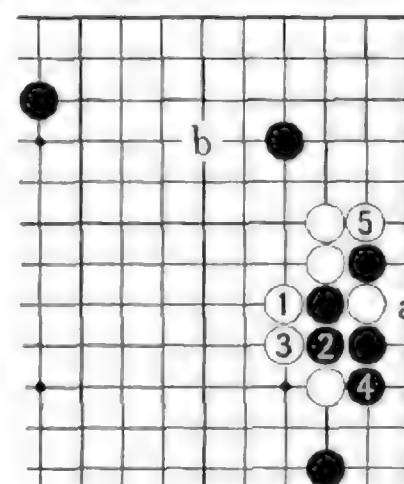


Figure 1 (1 - 50)



Dia. 1



Dia. 2

Figure 1 (1 - 50). A fight between weak groups

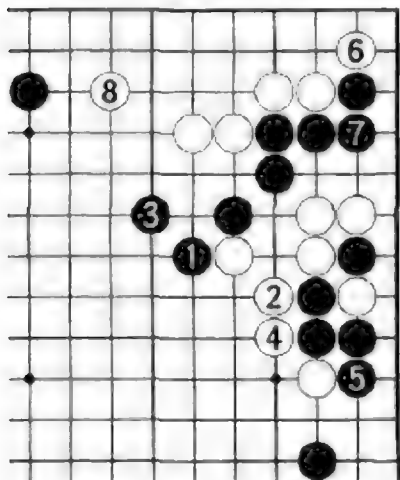
Black 11. The aim of this invasion is to avoid letting White make ideal shape as in Dia. 1.

White 16 is a move invented by Otake. Previously White used to follow Dia. 2, but instead of capturing at 'a' next, Black might defend

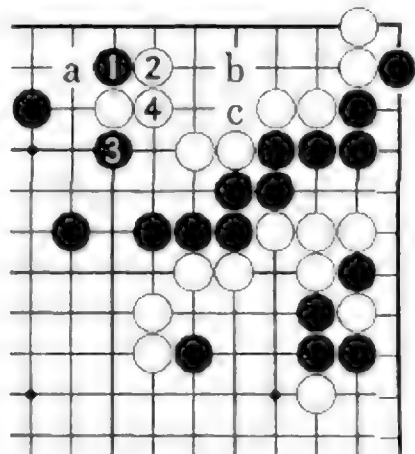
at 'b'. When White plays 16, Black doesn't get time to defend.

The moves to 23 have become the standard continuation recently. Kato commented that instead of 27 he should have followed Dia. 3. The diagonal move of 3 would give this group more flexible shape. After 27 both Black and White are heavy; the game becomes a struggle between two weak, eyeless groups.

Black 35 is a typically aggressive Kato move. White's reply at 36 is natural; pushing along at 'a' would just help Black to link up with 7 at the top.



Dia. 3



Dia. 4

Black 37. This kind of probe is very troublesome for the opponent; it's hard to see which move is going to work best later on. As it happened, Kobayashi was soon regretting his 38. The connection looks solid, but descending at 'b' would have worked better. White 38 gives Black the forcing moves of 39 and 43 and to get his eyes White is later forced to play 52 (in Figure 2), which gives Black the good combination of 53 and 55. If White played 38 at 'b', then he could answer Black 39 with 2 and 4 in Dia. 4; this way Black 'a' will not be sente — White answers Black 'b' with 'c' and lives.

Figure 2 (51 — 105). *A desperation measure*

Thanks to his forcing moves at 61 and 63, Black can make the all-out extension to 65. The result of the fight at the top is clearly a success for Black: he has taken the lead.

White 66. An extension around 'a' at the bottom would be more peaceful, but Kobayashi decides on more violent measures. This is a desperate attempt to get back into the game.

Black 69, instead of 'b', is the fighting answer to 68.

White 76 conceals a cunning trap. Black 77 looks conservative, but if he yields to the temptation to push up at 1 in Dia. 5, White will force with 2 and 4, setting up the block at 6. In the forced continuation, Black loses the two stones of

9 and 11 in gote.

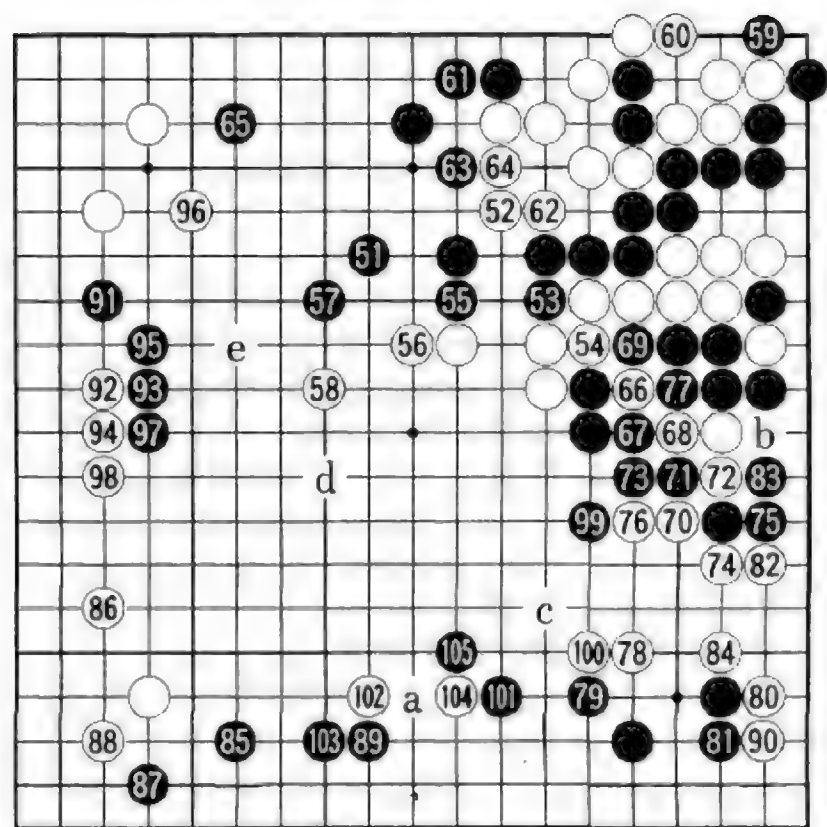
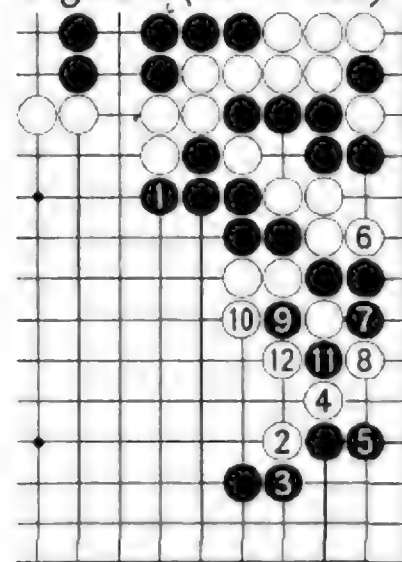


Figure 2 (51 — 105)



Dia. 5

Black 77 is the calm answer — it avoids all problems. White then more or less settles his group with 78 to 84, which was the original aim of his attack with 66.

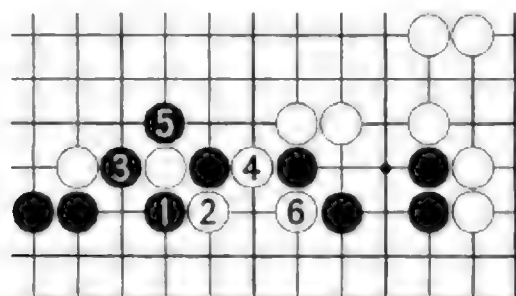
Black 85 makes the game a competition in building territory; Black 86 instead (followed by the same joseki) would have made it a competition in destroying territory. However, White changes the flow of the game again by refraining from playing 90 at 93. If Black answered White 93 by blocking at 90, White could secure his group by playing at 'c', so he would have a reasonable game. Kobayashi presumably played 90 because it was a very big endgame move and he lost the first two games in the endgame.

White 90 provokes a return to the old Kato. He invades at 91 and promptly builds a wall blocking the escape route in this direction of the centre white group.

White 102 and 104 are overplays. It is obvious that Black is aiming at the centre group, so com-

ing this deep into Black's sphere of influence is rash. Kobayashi commented that he should have played 102 at 'd', from where he could have aimed at attacking at 'e'.

Black 105 makes a bloody encounter inevitable. White would of course prefer Black 1 in Dia. 6.



Dia. 6

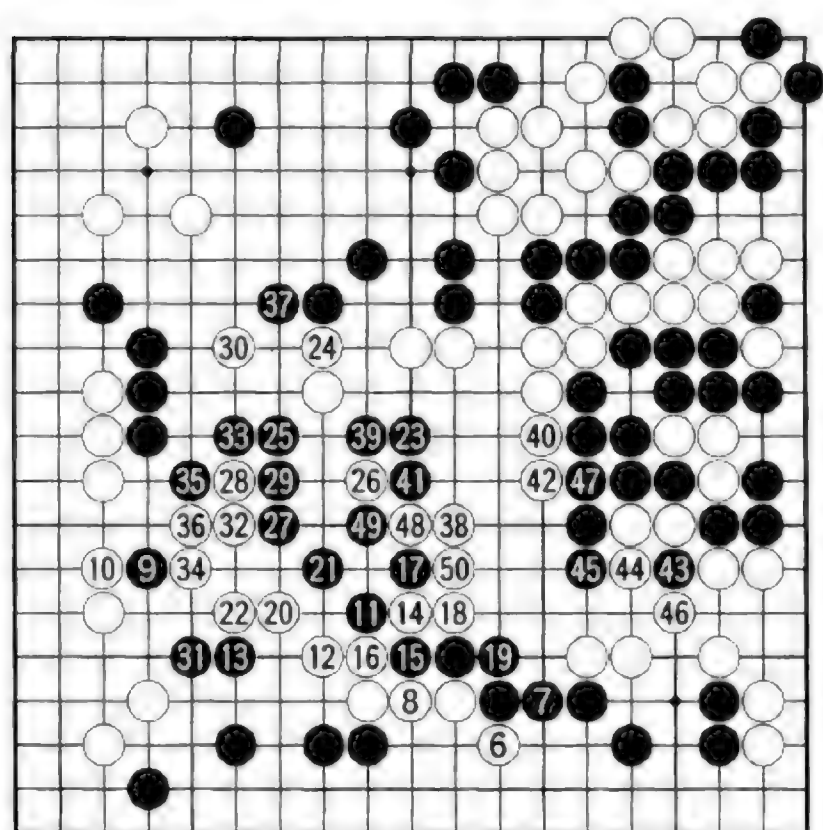
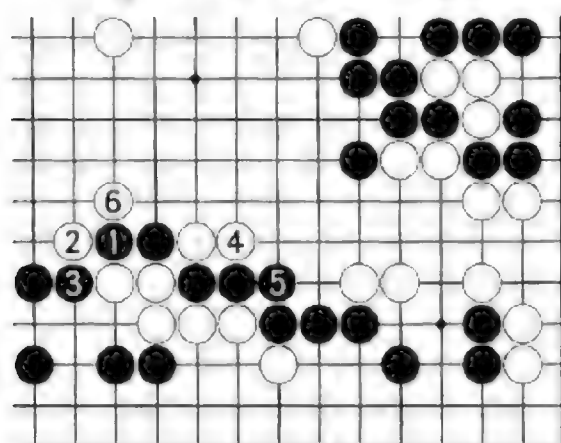


Figure 3 (106 - 150)



Dia. 7

Figure 3 (106 - 150). Two groups in bad trouble

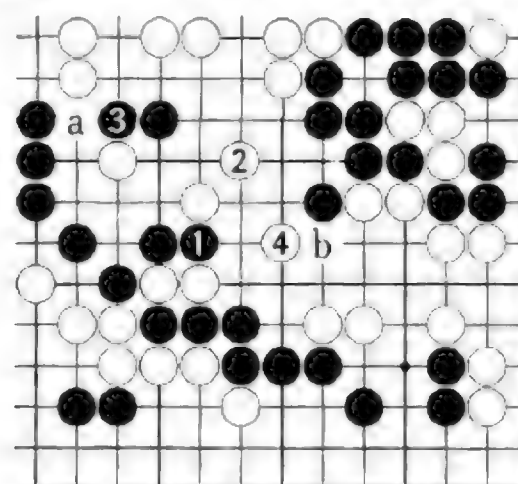
Black 11 and 13 are severe. White counters with 14 in the hope of avoiding giving Black a double attack (karami). Black 17 at 1 in Dia. 7 would be a mistake: White sets up a ladder with 2 to 6.

The attack on the centre group finally comes with 23. White has only one eye in gote, so his

prospects of surviving this attack with both his centre group and the one below unscathed do not look good.

Black 27 makes it impossible for White to link up the two groups: one of them looks like being captured. White chooses to save the weaker one first with 28, but then the centre group seems doomed after 37.

White 38 offers the best hope of complicating the position. If Black answers at 1 in Dia. 8, White 2 and 4 work well, making miai of 'a' and 'b'. The latter move would enable White to link up by exploiting the shortage of liberties of Black's group on the right side.



Dia. 8

Black 39. After considering all the possibilities for 39 minutes, his slowest move of the game, Kato answered solidly, whereupon White set out to rescue his group with 40. The moves to 50 followed rapidly — both players had read the sequence out.

A close look reveals that the centre black group does not have definite eye shape either.

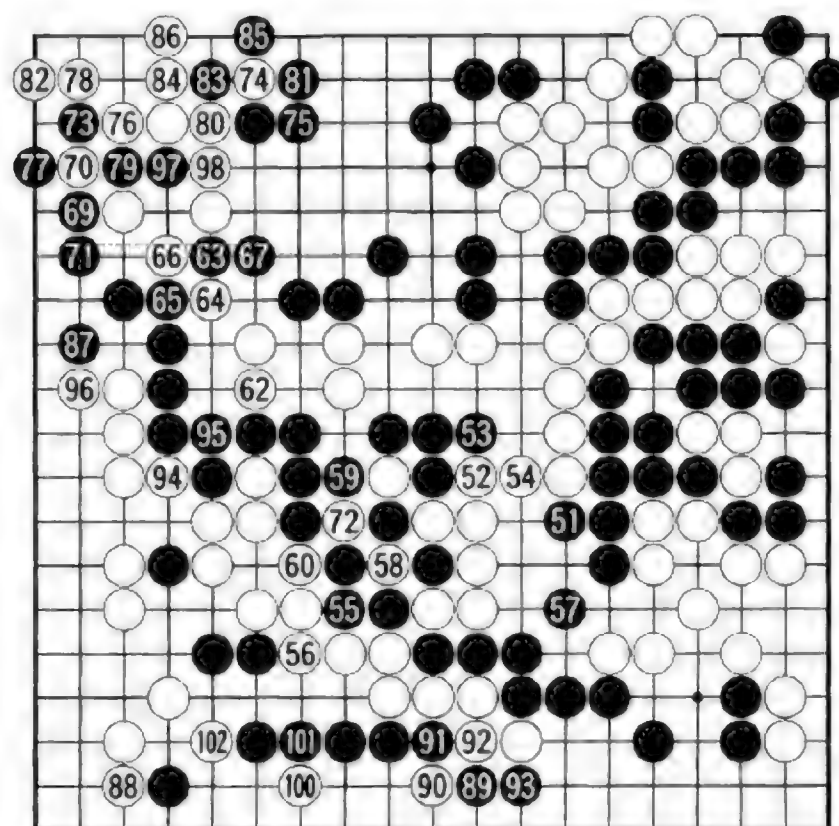


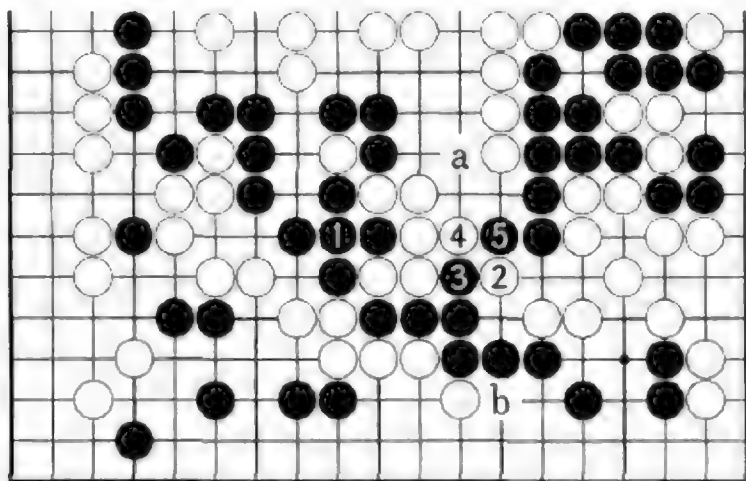
Figure 4 (151 - 202)

61: ko; 68: ko; 99: takes (below 72)

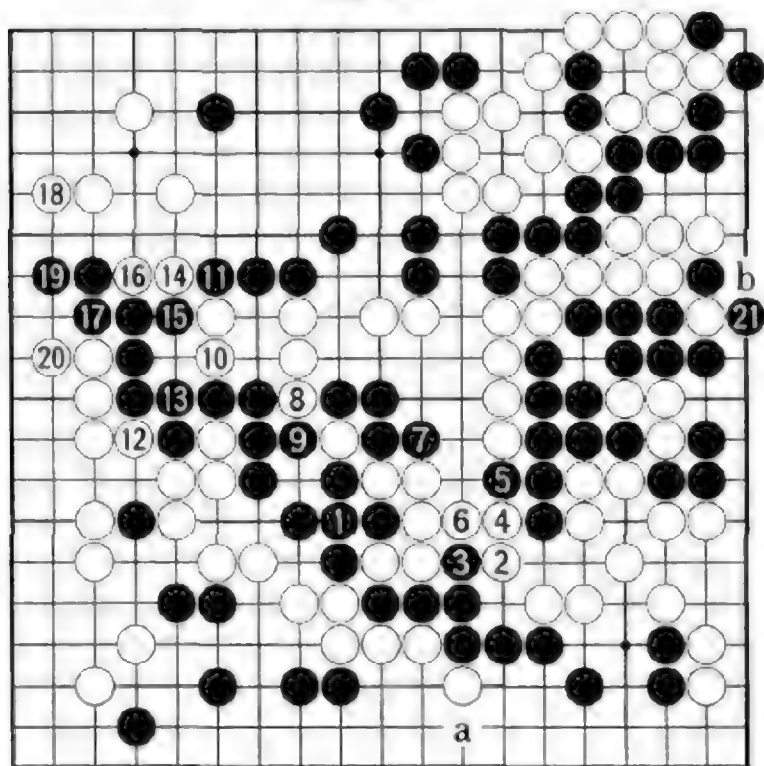
Figure 4 (151 – 202). *Kato lets his lead slip away.*

The game had become a fight between eyeless groups. Kobayashi was hunched over the board, a fierce expression on his face – there was going to be no second chance. Every now and again he would borrow the game record from the game recorder. This is a well-known habit of his – apparently looking at the position from his opponent's point of view helps him in assessing the state of the game.

Kato spent a mere two minutes on 51, but when he saw 52 he slapped his knee and let out a loud cry: 'What on earth . . .' After 53 and 54, his shoulders slumped. 'Ouch! What an idiot!' he muttered to himself a number of times. Black 51 was a mistake that at one blow let Black's lead slip out of his hands. This move had to be at 1 in Dia. 9.



Dia. 9



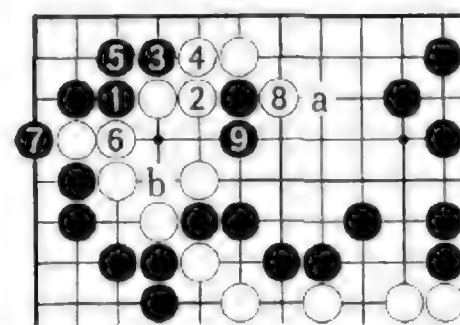
Dia. 10

Dia. 9. This diagram makes it clear why 51 was wrong. Without 51 to 54 on the board, Black threatens to set up a geta at 'a' after 5. If White defends against that, Black lives with 'b'. In the figure Black loses this threat, so in effect he has passed a move. This means, according to Kato, that he missed a chance to win the semeai (cap-

turing race) by one move. The semeai he was referring to is shown in Dia. 10.

Dia. 10. White is unable to link up with 2. After 7, capturing the black group at the bottom with 'a' is too small, so White fights the semeai with 8 etc. White manages to stop Black from getting a second eye, but Black switches to 21 and wins the fight by one move. Even if White switched to 'b' at some point along the way in this sequence, Black would fill in a liberty in the centre and still win.

Black 69. The best Black can do as a ko threat. White ignores it and secures life in the centre. Black now has to kill the corner group to win.



Dia. 11

Black 75. Kato was still upset from his failure in the centre, so he missed the best move here. After the game he claimed that White would have died if he had played 1 in Dia. 11. The position certainly looks difficult after the moves to 9; White can play 'a', but Black can always destroy his second eye with 'b'. Abe 9-dan commented that it's easy to find these moves later; in the heat of battle, when you've just made a bad blunder, it's a different story.

Once Black pulls back at 75, White has no trouble living up to 86 and this clinches the game.

In conclusion, Okubo commented that it was quite a while since he had seen such a good example of a fighting game.

Black resigns after White 202.

Game Four

The commentary on the final game of the match takes the form of an interview by Kido magazine with the winner, Kato, who sums up the game with his characteristic lucidity. The interviewer is Murakami Akira.

Kido: Congratulations. Following on your record of holding the Oza title for five successive terms, you've scored another first by winning the Judan title six times.



Kato: Thanks to the support of my fans, I was able to break Sakata's record of five terms.

Kido: Looking back, what is your impression of the series as a whole?

Kato: It was a tough series — all my wins were more or less upsets.

Kido: Well, of course, it's difficult to score one-sided wins and naturally the lead fluctuates, so in a sense all wins are upset wins, wouldn't you say?

Kato: Even so, the pattern is one in which Kobayashi slips up at the end — despite the fact that his strong point is supposed to be his skill at wrapping up a game when he gets a lead . . .

Kido: When he plays you, he trips up. I wonder why.

Kato: Don't ask me. It's a mystery to me too.

Kido: Which was the key game?

Kato: I'd have to say the first game. In the endgame Kobayashi lost his temper because he thought he was behind and he self-destructed, but actually the game wasn't yet bad for him. Losing like that must have taken quite a toll on him.

Kido: But in the third game you had a double attack going, with the game virtually wrapped up, yet . . . Recently you've lost your skill at capturing groups. (laughter)

Kato: That was a terrible game. My record winning streak in title games against Kobayashi was halted at nine, and I had an unpleasant feeling that he might start a comeback. I recalled our previous Judan title match, when I won two games in a row, then lost the next three.

Kido: You also lost the Honinbo league game with Kobayashi played after the third game.

Kato: Right, right. (laughter)

Kido: Well, shall we have a look at the final game?

White: Kato Masao

Black: Kobayashi Koichi

Played in Nara on 16 April 1987.

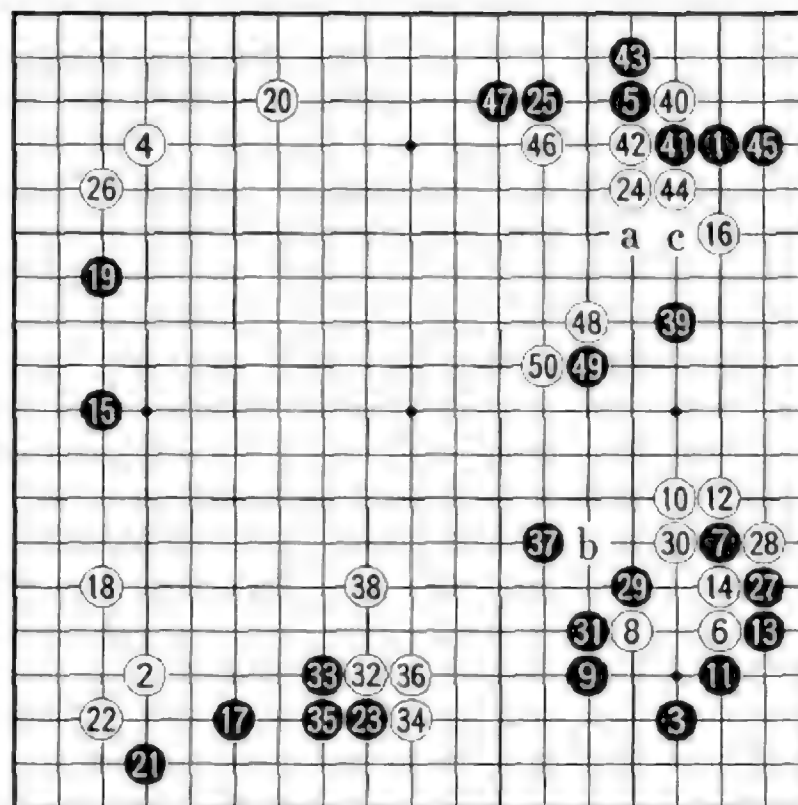


Figure 1 (1 — 50)

Figure 1 (1 — 50). *Make thickness early.*

Kido: The 'Kato-Kobayashi joseki' appeared in the bottom right. Each side thinks it's good for him.

Kato: That's why it appears so often.

Kido: That reminds me — Otake was going over this game in the pressroom and he reconsidered his opinion of this joseki, saying that it's quite good for White.

Kato: That's what I think.

Kido: The corner territory seems big to me.

Kato: White is thick. Thickness is particularly effective in the fuseki, when there are few stones on the board. Thickness made after the number of stones has increased is nothing special.

Kido: That's worth remembering — a new proverb: 'Make thickness early.'

Kato: White 'a' was the correct move for 24. Even then Black would still answer around 47, so White 'a' would make a more solid position.

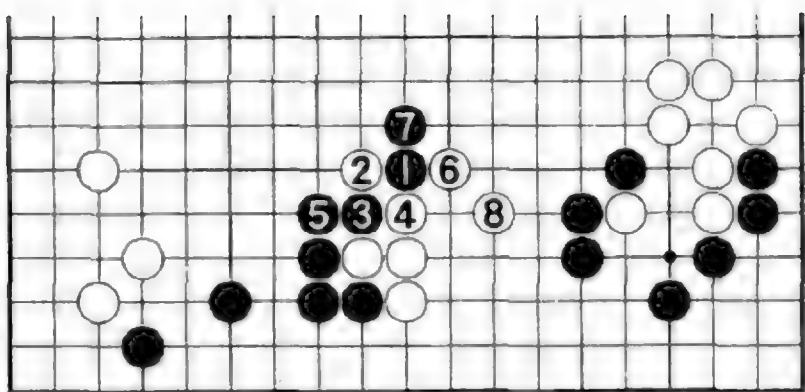
Kido: White 32 to 36 are a resolute reducing manoeuvre.

Kato: But expanding the right side with 32 at 'b' was the correct move. This would also help defend against Black 'c' at the top.

Kido: There was a theory that instead of 37 capping at 1 in Dia. 1 might have been more severe.

Kato: White should be able to look after his group with the moves to 6.

Kido: With 39 Black returned tit for tat for the bottom. White plays 40 to alleviate the threat of Black 'c'.



Dia. 1

Kato: With 44 White could play at 1 in Dia. 2, but this would leave open the threat of 'a' that he is trying to eliminate. White has no good reinforcing move after 4. White wants to strengthen himself so that he can attack at 48.

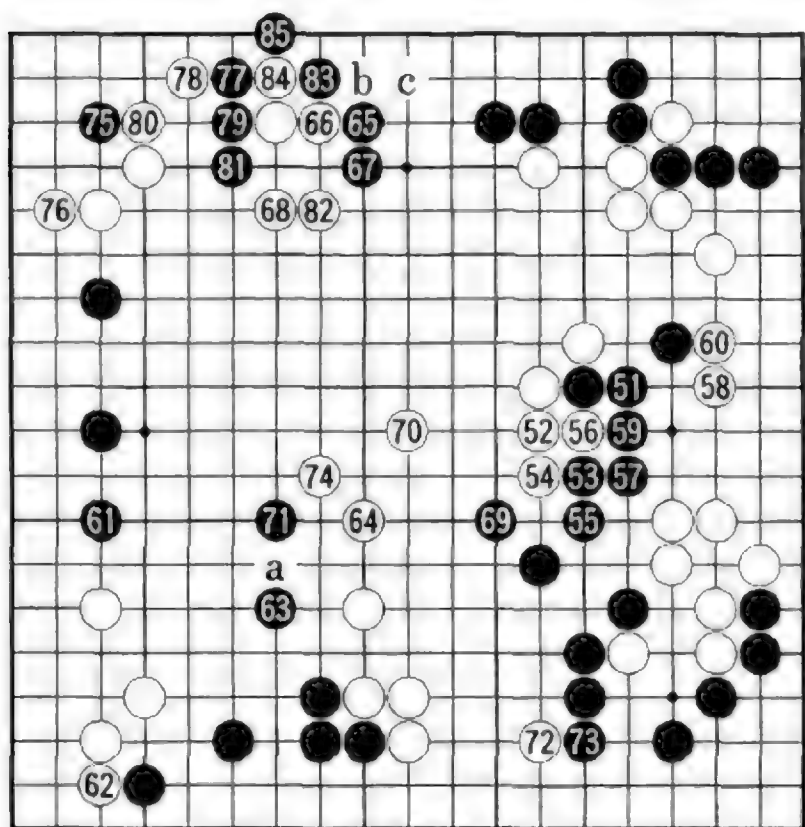
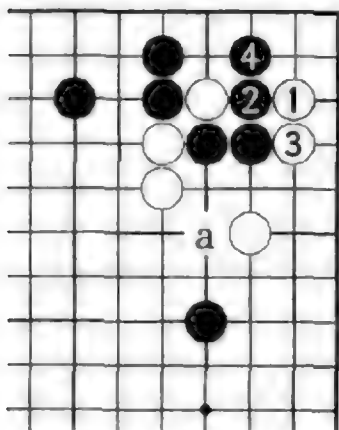


Figure 2 (51 - 85)

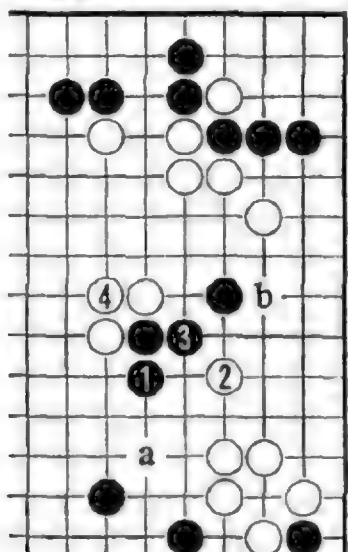
Figure 2 (51 - 85). *Black's invasion succeeds, but ...*

Kido: Black 51 is the only move?

Kato: If at 1 in Dia. 3, White spoils his shape with 2, then connects at 4, making miai of 'a' and 'b'. The result to 60 seems reasonable for both. White has strengthened his back with 50 to 56; these stones also offer some support to the white group at the bottom.



Dia. 2



Dia. 3

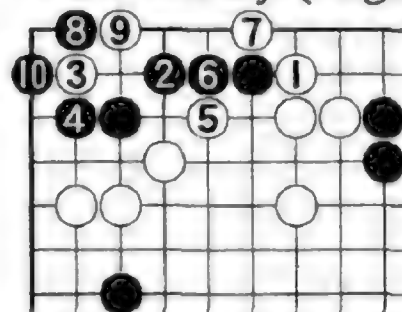
For White 70, attaching at 'a' would have worked better. Before playing 74 I should have exchanged White 'b' for Black 'c'.

Kido: Because Black tried to pull off something in the corner with 75. Would the presence of a hane at 'a' have made a big difference?

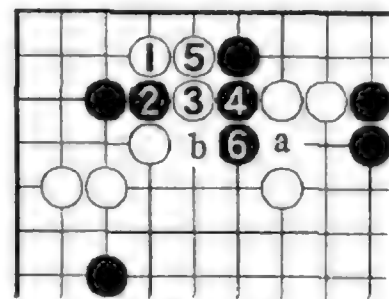
Kato: The difference is that Black 77 threatens to link up.

Kido: If White hane now at 'b', Black wouldn't answer at 'c'. Could it be that the Meijin overlooked Black 77?

Kato: Hardly. (laughter)



Dia. 4



Dia. 5

Kido: If White blocks the connection with 78 at 1 in Dia. 4?

Kato: Black easily succeeds with 2. Up to 10 he gets a ko.

Kido: Is 78 the only move then?

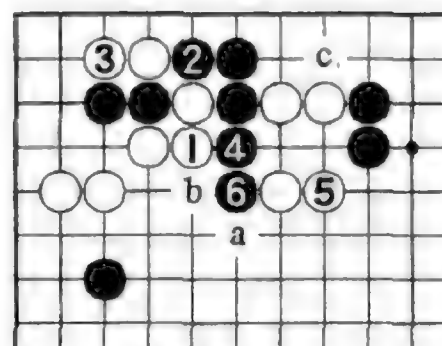
Kato: As far as shape goes, White 1 in Dia. 5 looks strong, but the problem is that Black will move out with 4. If White 5, Black plays out with 6 — there's a gap at 'a' and cutting at 'b' will be sente, so this is too much for White to handle.

Kido: If White uses 5 to connect at 1 in Dia. 6?

Kato: Once again White can't block Black's way out after 2 and 4, so Black will move out with 6.

Kido: If then White 'a', Black plays 'b' and can't be stopped.

Kato: There's no need for Black to link up with 'c' — that's how easy it is for him.



Dia. 6

Kido: Wasn't the destruction of your territory to 85 painful?

Kato: Not enough to worry about, since White got to play a stone at 76.

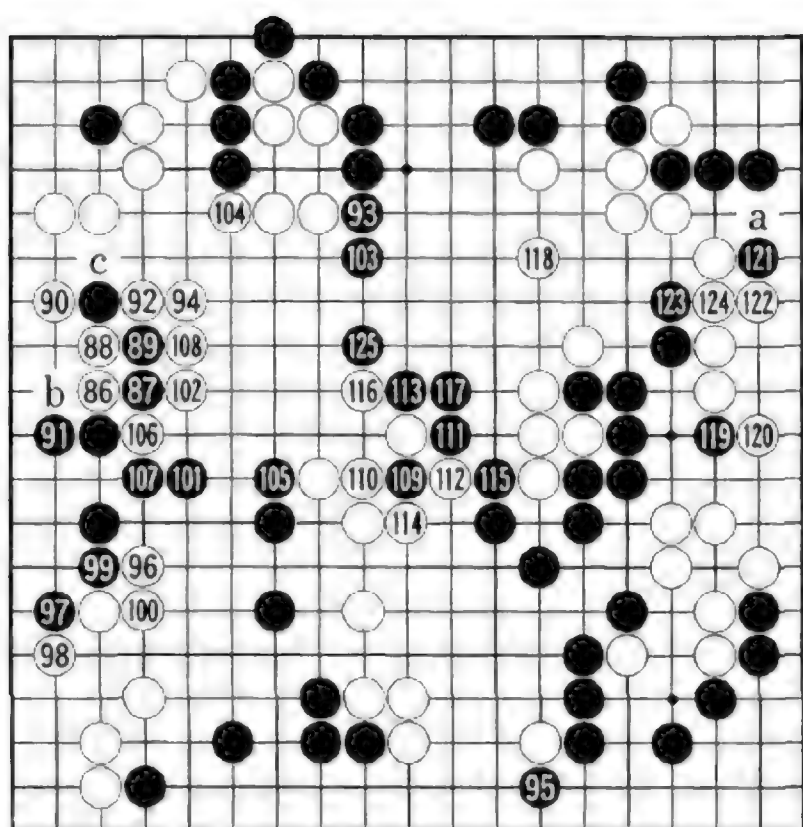


Figure 3 (86 - 125)

Figure 3 (86 - 125). Missing the vital point

Kido: When Black's corner invasion succeeded, the general feeling was that you weren't doing so well.

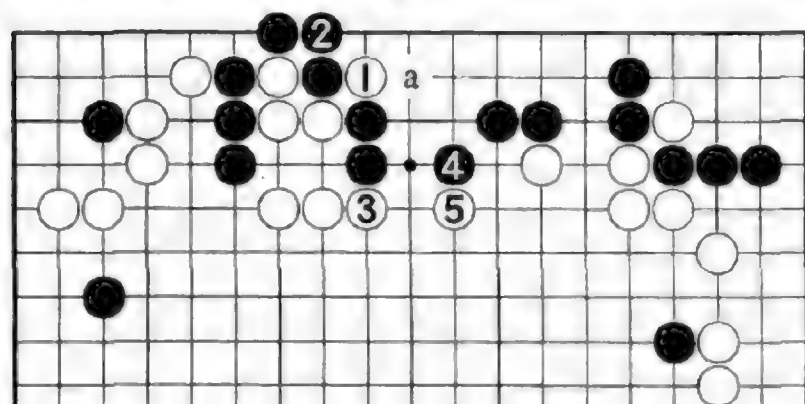
Kato: No, it was after that that the game turned bad for White. With 86 I should have cut at 1 and blocked at 3 in Dia. 7. It's very hard for Black to choose between 4 and 'a', but assuming 4 White will attach at 5.

Kido: White becomes very thick in the centre.

Kato: Even if Black plays 4 at 'a' and White attaches next at 86, there would be a big difference in the centre.

Kido: Black got to push down at 93.

Kato: Instead of 102 White 'a' on the top right would also have been big.



Dia. 7

Kido: Is capturing two stones with 106 and 108 big?

Kato: In a sense it's fighting spirit. That is, Black should first have exchanged 'b' for White 'c' and he neglected to do so. White 106 and 108 punish him for this.

Kido: If Black 'b' and White 'c' had been played, then White would not have played 106.

There's a very subtle give-and-take in professional go.

Kato: The moves from 109 to 119 look reasonable. Black 121 and 123 are cleverly timed.

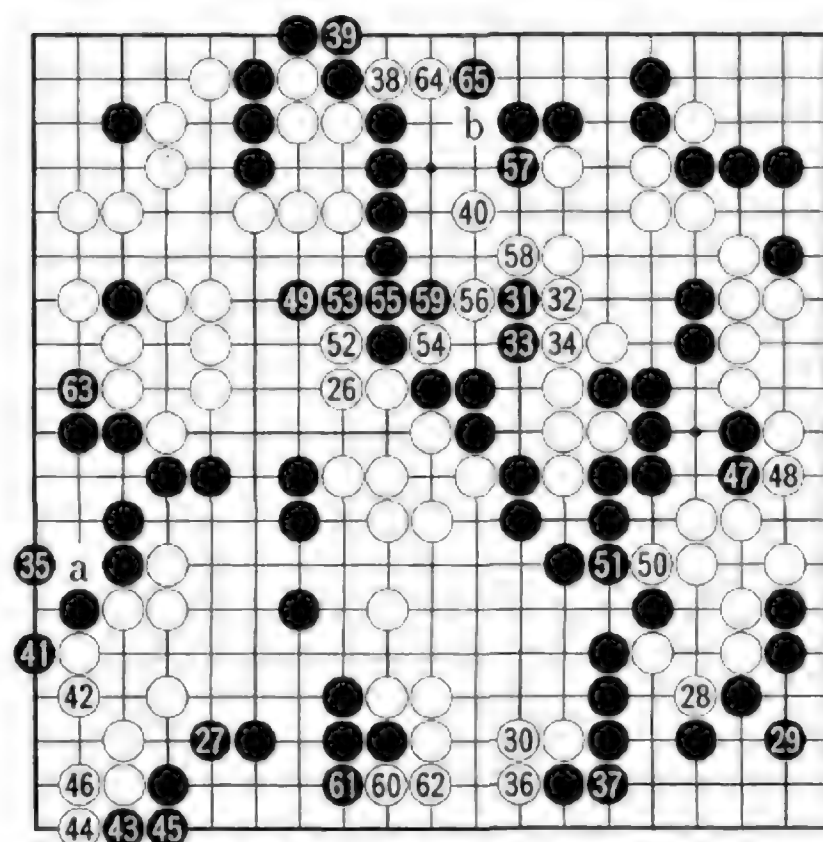


Figure 4 (126 - 165)

Figure 4 (126 - 165). An important opportunity

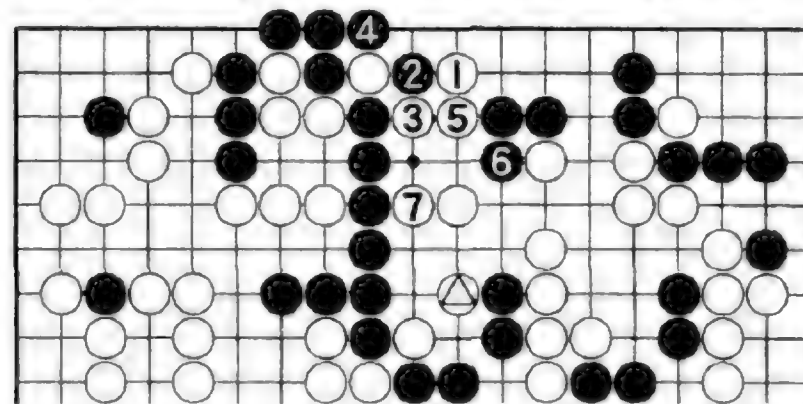
Kido: White 30 also looks big.

Kato: But capturing a stone with 'a' seems to have been a little better. When Black connected with 35 I felt that I was a little behind.

Kido: Black's centre territory disappeared in the sequence from 52 to 56.

Kato: That is only to be expected when Black has played 49. More important, do you understand why Black 57 was necessary?

Kido: To stop White from attaching at 'b'?

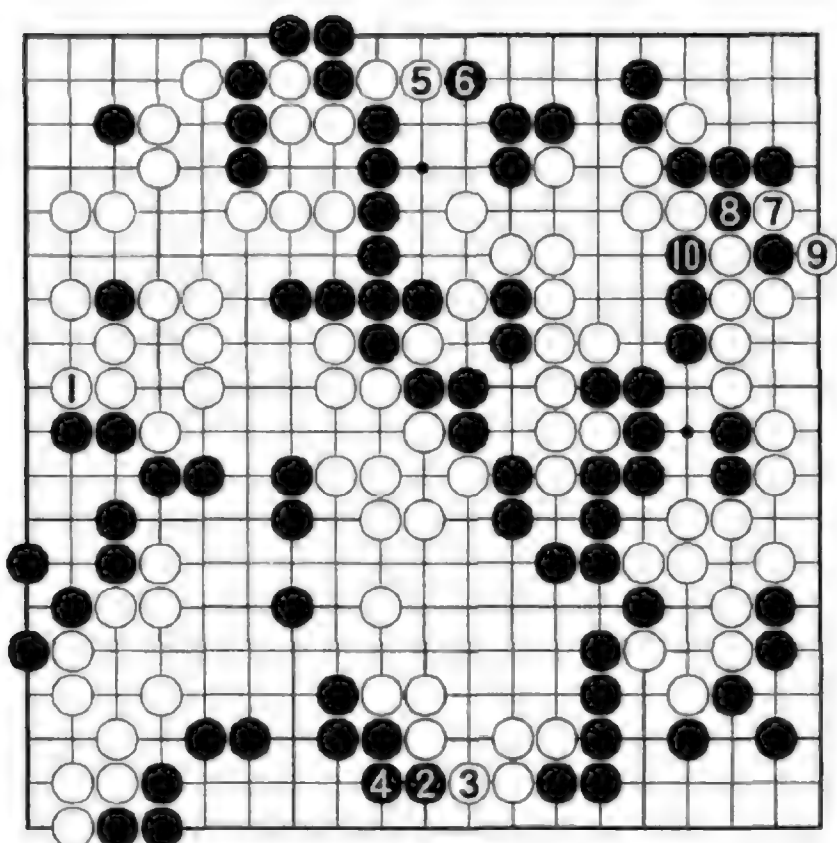


Dia. 8

Kato: A move like 'b' is nothing special. More of a threat is White 1 in Dia. 8. If Black 2, White 3 to 7.

Kido: The marked stone stops Black from linking up. This would be terrible.

Kato: If Black 2 at 5, White connects at 2 and wins the semeai.



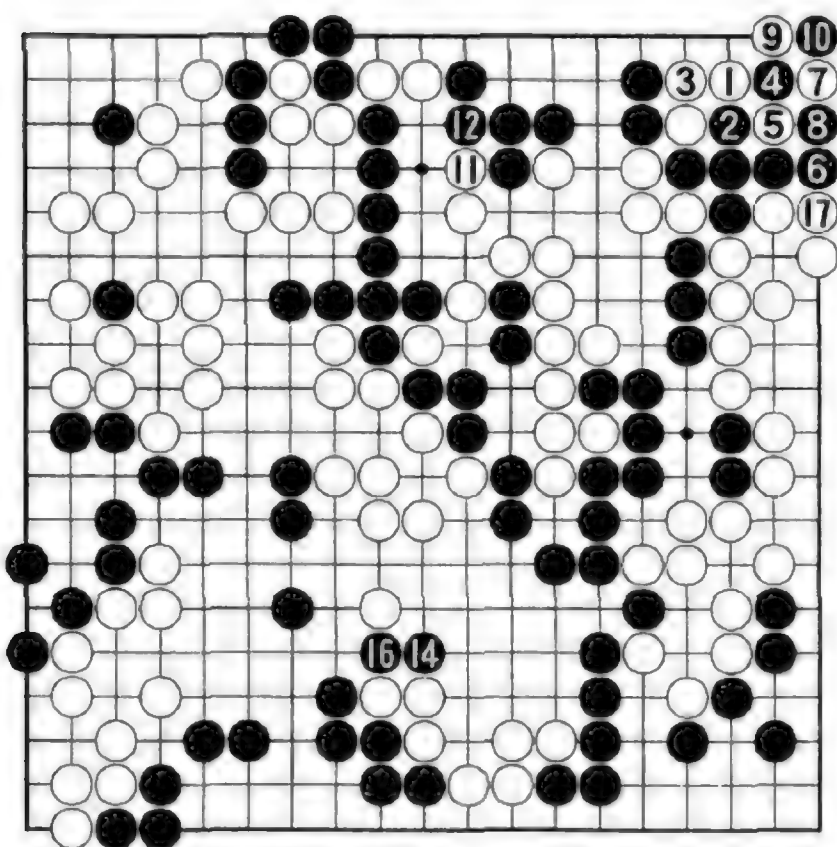
Dia. 9

Kido: There are some frightening moves around.

Kato: With 60 and 62 White missed an important opportunity. If he blocked at 1 in Dia. 9 with 60, Black would probably play 2 and 4. White next forces with 5, then captures with 7 and 9.

Kido: Black will cut at 10!

Kato: But White gets a two-stage ko as in Dia. 10.



Dia. 10
13, 15: ko

Kido: If Black captures at 8 with 6, White throws in at 6 and gets an immediate ko.

Kato: In answer to the ko threat of 14 White will play simply, making a trade for the corner.

[He counts.] Just as I thought — it's good for White.

Kido: The point is that once White has let Black play the marked stones his loss from giving up the group is that much smaller.

Kato: White is still behind: by 1 1/2 or 2 1/2 points.

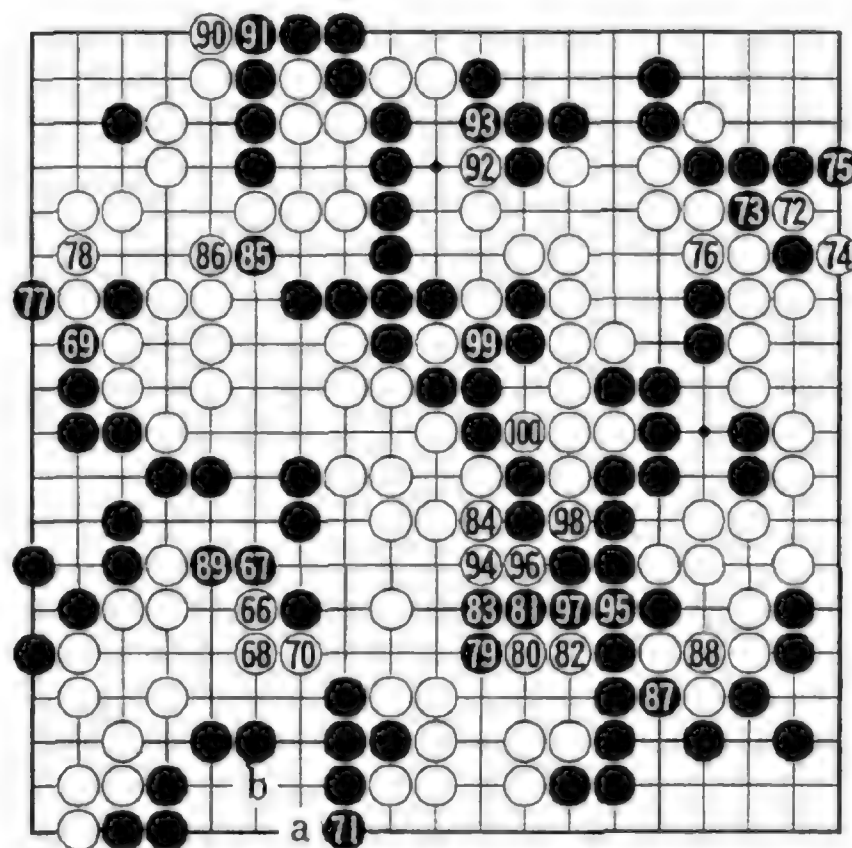
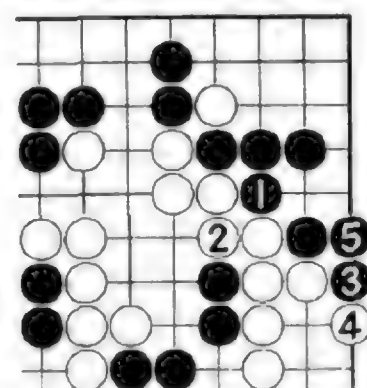


Figure 5 (166 - 200)

Figure 5 (165 - 200). Almost the losing move

Kato: Black 69 could be called virtually the losing move. If he had played 1 to 5 in Dia. 11, I clearly wouldn't have had enough territory.



Dia. 11

Kido: With 66 to 70 you played thickly in case of a ko.

Kato: Yes, but 70 was wrongly timed. I had to play White 71, Black 'a', White 70. In that case, Black would add a defensive move at 'b'. There's about a one-point difference between adding a stone inside at 'b' and living with 71.

Kido: Do White 70 and 72 upset Black's lead?

Kato: Well, it hadn't clearly gone as far as an upset yet.

Kido: Are White 94 to 100 right?

Kato: They're the best moves.

Figure 6 (201 — 254). *A point changes sides.*

Kido: The outcome is not yet clear, is it?

Kato: At the time I thought that I would have disliked an atari at 6 more than 5. I didn't count it out, but I had an intuitive feeling.

Kido: If Black ataris at 6?

Kato: White has no choice but to block at 5. Next, the sequence Black 'a', White 'b', Black 20, White 'c', Black 18 would follow. Shall we play it out? Ah, just as I thought — Black has won by half a point. That shows how good my intuition is.

Kido: No wonder they call you the endgame master. (laughter)

Kato: I was relieved at being able to play 6.

Kido: To conclude, a word about Kobayashi's go.

Kato: He's incredibly strong. (laughter) If I really had to pick a problem area, the fuseki, perhaps.

White wins by half a point.

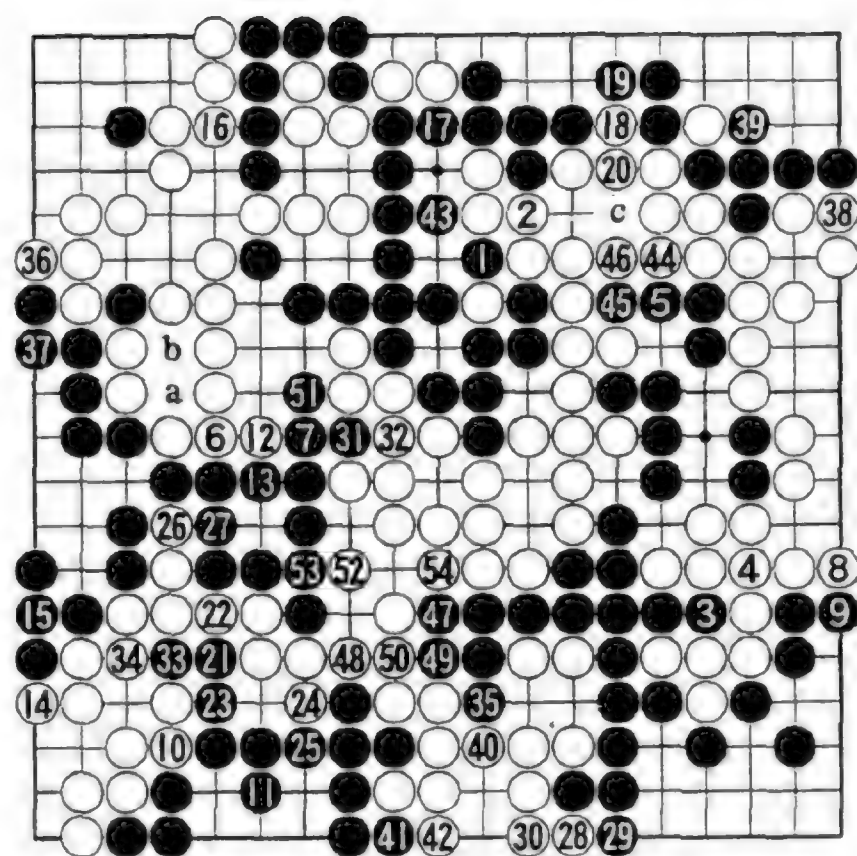


Figure 6 (201 — 254)



Kato's win by half a point in the final game seemed to sum up the series: he prevailed because of his greater mastery of the endgame.

The 42nd Honinbo Title Match

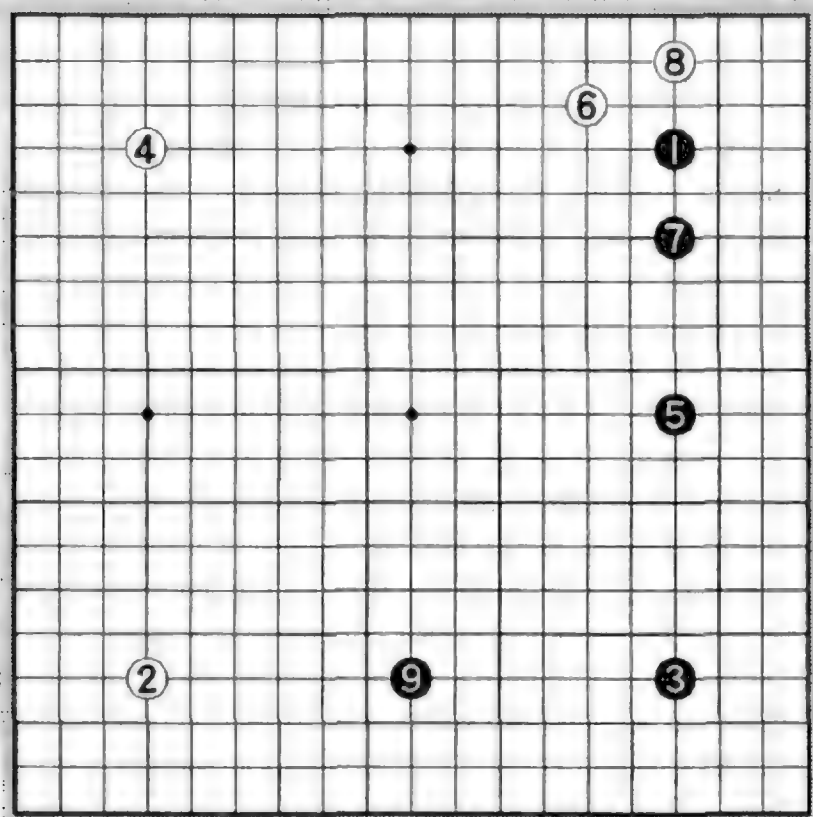
The 1987 Honinbo title match was a replay of the previous year's match. Yamashiro performed brilliantly to win the Honinbo league 6-1, yet against Takemiya he was unable to pull off even one win. In the league he scored impressive victories over players such as Cho Chikun, Kobayashi and Kato and ended up a full two points clear of the field — a very rare achievement in a league. Also, young players usually do much better in their second appearance in a title match, when they've got used to the tension and the intensive press coverage, so he was expected to give Takemiya a close run for his money this time.

Another reason why Yamashiro seemed to have good prospects was that Takemiya was at a spiritual ebb in the first part of the year. He lost badly in the Kisei title match to a player whose style he consistently and publicly criticizes and the shock of this seems to have led to an overall slump in his play. His results for the first quarter were 3-8, probably one of the worst records of his career.

However, Takemiya rebounded in April and started winning again. He also claimed in press interviews that he had regained his confidence; as he put it, his 'heart was serene again'. In any case, Takemiya has never been the kind of player who tries to monopolize all the titles; he seems to be content with one big title and he makes his special effort in the Honinbo.



Takemiya put his painful memories of the Kisei title match behind him and showed a return to top form in the Honinbo title match. He used the series to carry out further refinements in his fuseki theory. Not content with the sanren-sei (three star-point stones in a row), he's now developed the yonren-sei (four in a row). Once again he justified his confidence in his patented cosmic style.



Takemiya's yonren-sei: 1, 3, 5, 9

Fans know Takemiya for his large-moyo strategy, and he is the leading contemporary exponent of the sanren-sei (three star-point stones in a row) strategy. This fuseki was the keynote of the title match, being played in the first, third and fourth games. Takemiya has further refined his strategy and now calls it the 'yonren-sei' or four star-point stones in a row. The diagram opposite is an illustration. This fuseki is not a new invention, of course, but Takemiya has made some conceptual advances in its application. He analysed his strategy in detail for *Kido*, with particular reference to the first and third games. Before covering the title match itself, we would like to present this article. Later this year the Ishi Press will publish a book on the sanren-sei, so readers may like to refer back to this article when studying the book.

This is the Takemiya Yonren-sei

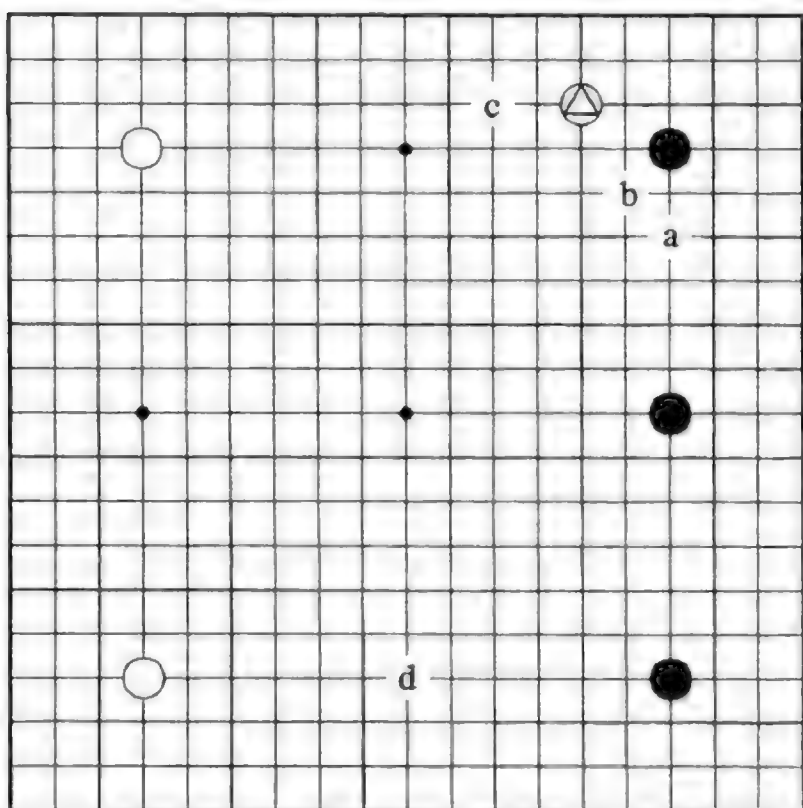
by Takemiya Honinbo

Is the Takemiya style easy?

The editor of *Kido* has asked me to explain the Takemiya sanren-sei (yonren-sei) in simple terms, using as material the first and third games of the Honinbo title match. He probably wants me to make the following statements:

1. The Takemiya-style sanren-sei is an outstanding fuseki strategy.
2. It's easy to understand and there's no need for messy josekis.
3. Amateurs can readily imitate it.

These observations are not off the mark. It is an outstanding fuseki pattern and even a beginner can imitate it if he feels like it. It's also true that there's no need for troublesome josekis. But don't let that fool you into thinking that it's easy. The fact that josekis are unnecessary actually makes it more difficult. Applying the standard fuseki rules, such as making corner enclosures and two-space extensions, and blindly following a joseki actually simplifies the game and takes all the trouble out of it. However, the Takemiya style does not follow the hackneyed lines. If you are mentally prepared for this, then please read this article. First, the starting point —



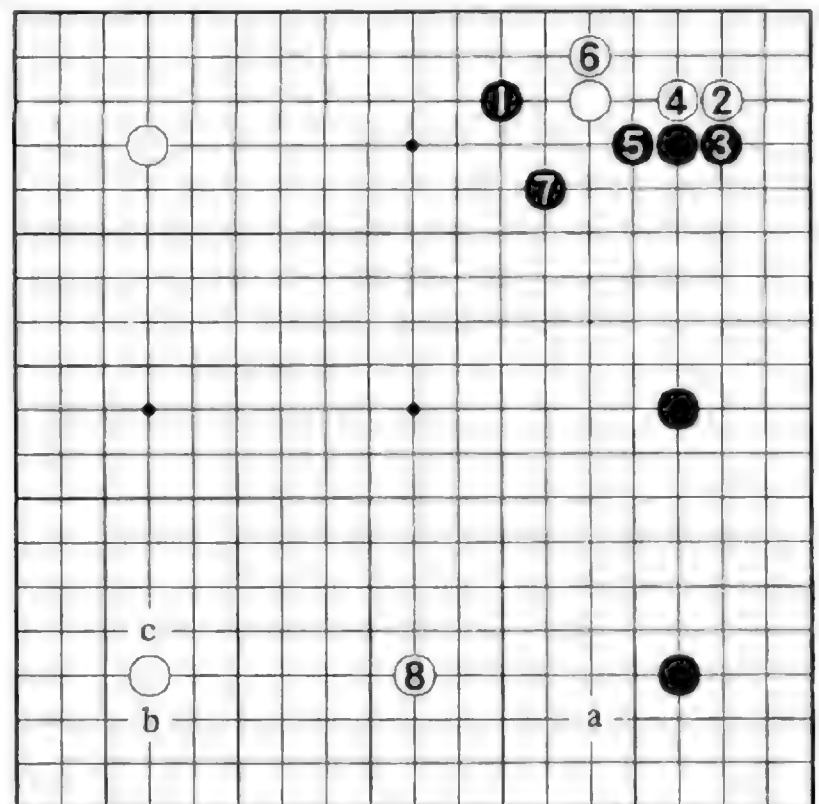
Dia. 1: the first difficult decision

Dia. 1. The tendency in recent games is for White to answer Black's sanren-sei with a niren-sei. The idea is to counter Black's speed and

moyo with speed on White's side too. White then makes the marked approach move.

There are various moves that I play at this point. The most common one is defending at 'a'. There was a period when I specialized in 'b'. Two or three years ago the pincer of 'c' was my main counter. I also often tenukied and switched to the large fuseki point of 'd'.

Which is best? Even god would have trouble answering.



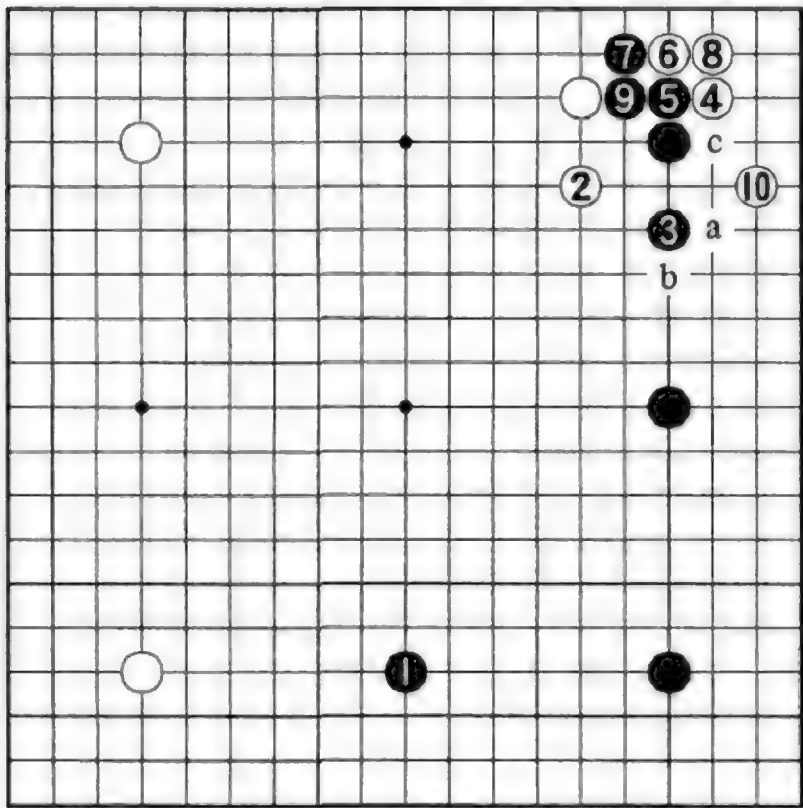
Dia. 2: ceding the large point at the bottom

Dia. 2. At one time I used to play nothing but the pincer of 1. However, these last few months: not once. If you were to insist on asking me why I've given up the pincer, I'd have trouble finding a reason, but there's no denying that one problem with it is the fact that Black takes gote in the joseki to 7, so White switches to 8 or 'a', both ideal fuseki points. If I really had to give a reason, this would be it.

If White had the 'b-c' enclosure in the bottom left corner and the stone at 8 were black, then the pincer at 1 would be perfect, though.

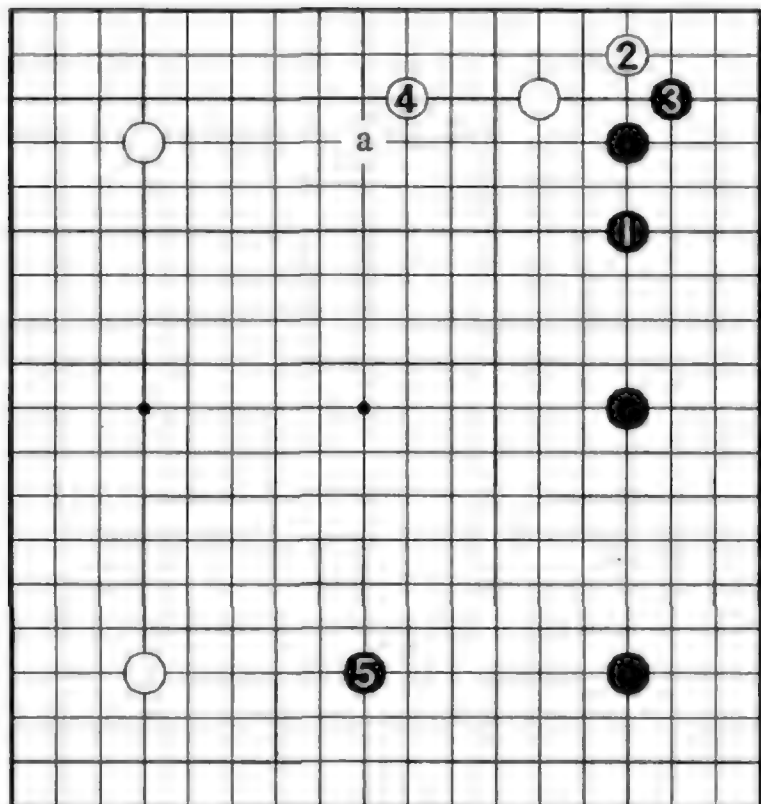
Dia. 3. My reasoning is that if you are worried about the large point at the bottom, then playing there immediately with 1 makes good sense. I've played this many, many times. Unavoidably, however, this widens the range of choices available to White. Besides the second approach move at 'a' and the 3-3 invasion, it gives him the option of jumping to 2. The sequence to 10 here was played against me by Nie Weiping in the 2nd

Japan-China Super Go series [see GW50, page 13]. That's not to say that this is bad for Black and he does have the options of playing 3 at 'b' and 7 at 'c', but strategically the initiative does pass into White's hands, which is not to my liking. Denying the opponent freedom of choice while keeping your own options open — that's my idea of skilful strategy. So —



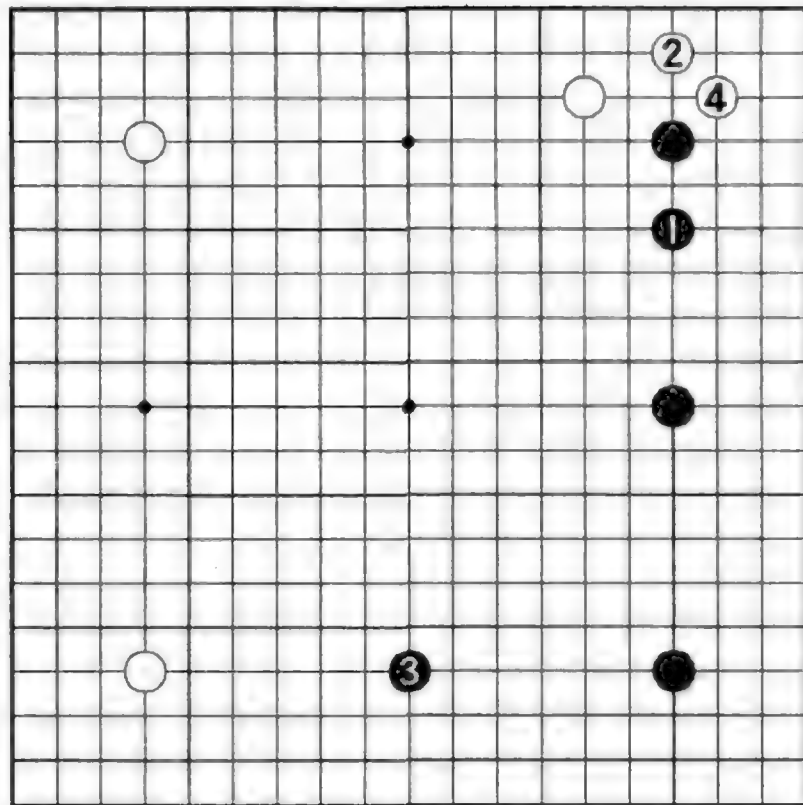
Dia. 3: White has many choices

Dia. 4. These days I defend once at 1. That gives White only two moves to choose from: White 2 or 'a'. If White 2, Black can answer at 3; if then White 4, Black switches to the large point of 5. However, Black 3 disturbs me aesthetically. When White makes the low move of 2, Black replies in like spirit with 3 — emotionally this strikes me as too submissive. I'm probably the only player who would say this.



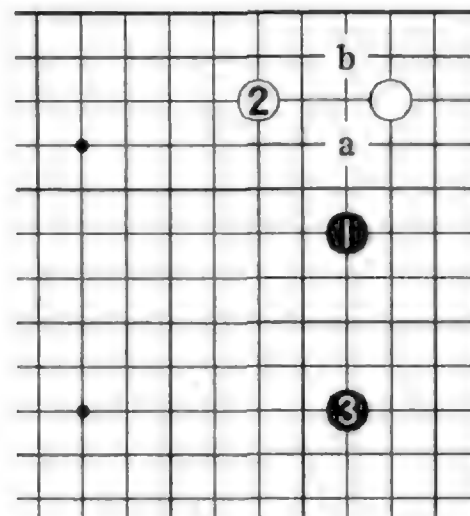
Dia. 4: the ordinary yonren-sei

Dia. 5. Defending once at 1 before switching to 3 is the recent Takemiya style. This is what was played in the first and third Honinbo title games. I intend to stick with this strategy for the time being. It's enough to consider Black 1 as maintaining the connection between the marked stones. I imagine some of my readers will feel that Black has suffered a big loss by letting White play 4. Well, he's lost nothing.



Dia. 5: the recent Takemiya-style yonren-sei

Dia. 6. I'm sure you're all familiar with the joseki in which Black approaches the 3-3 stone with 1, White answers at 2, and Black extends to 3. If Black then hit at the shoulder with 'a' and White dipped down at 'b', that would be extremely submissive. Yet this is the result we get in Dia. 5. Tewari analysis is nearly all sophistry, but I think we can trust it in this case.

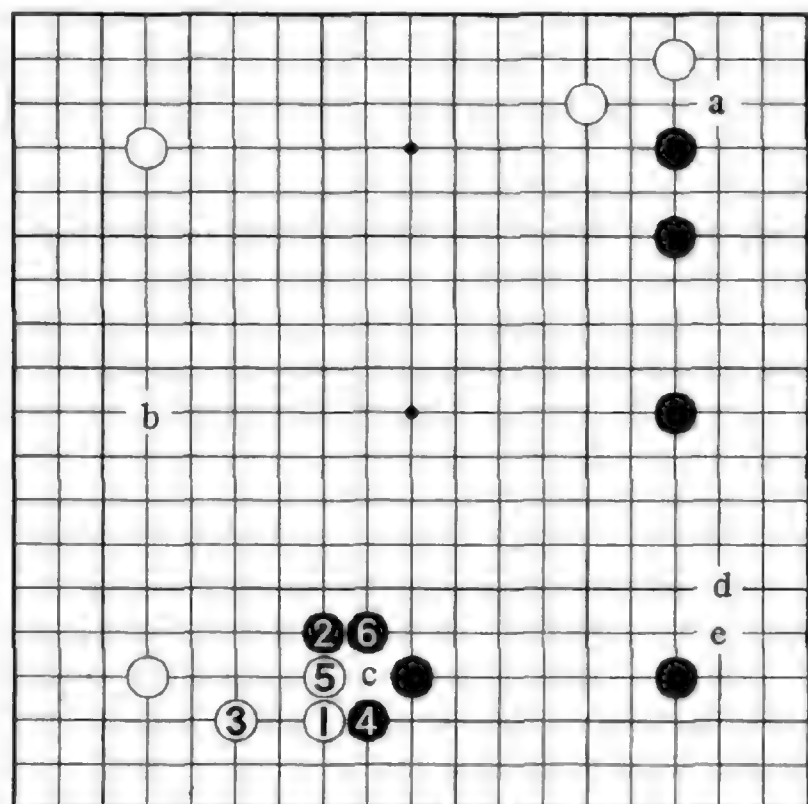


Dia. 6: tewari analysis

The sequence to White 4 in Dia. 5 is the main branch, and it is from there that the discussion begins, but I would like to make a little detour.

White 4 is a manifestation of fighting spirit. Because Black has not answered there. Even so,

people who have just learnt the game would probably find it strange that a player would be in such a hurry to play in a place like that. I value this doubt. Beginners have an unsullied sensitivity that dan-holders and high-kyu players have lost. There's no need to imitate a move just because professionals play it.



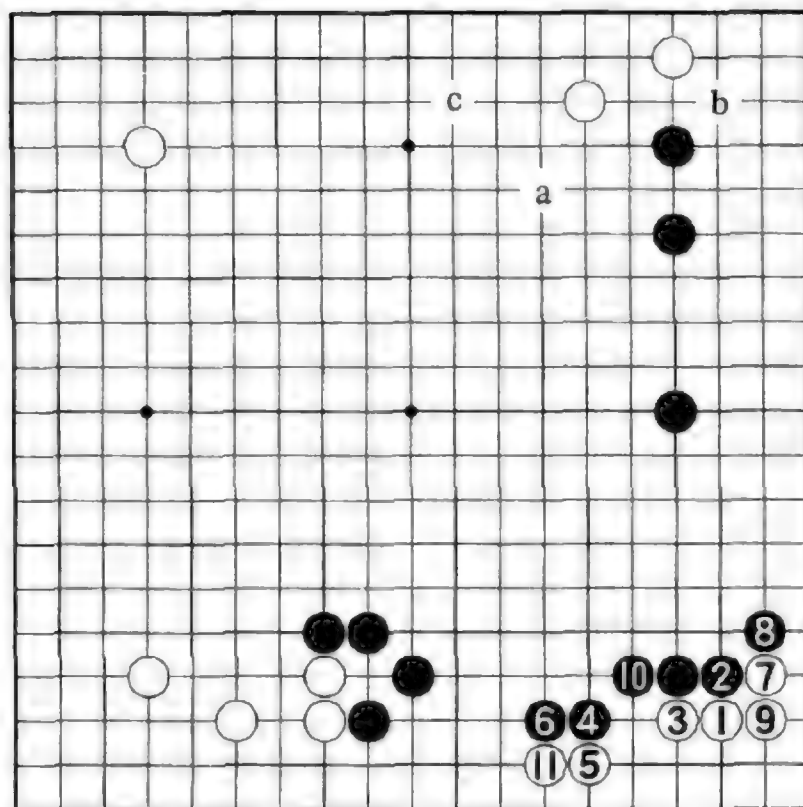
Dia. 7: honte

Dia. 7. That's right, the board is littered with other big points besides White 'a'. White 'b' is a first-class point, and the extension to 1 is another point that strikes the eye. Well, let's have a look at the simple answer for Black if White does play 1.

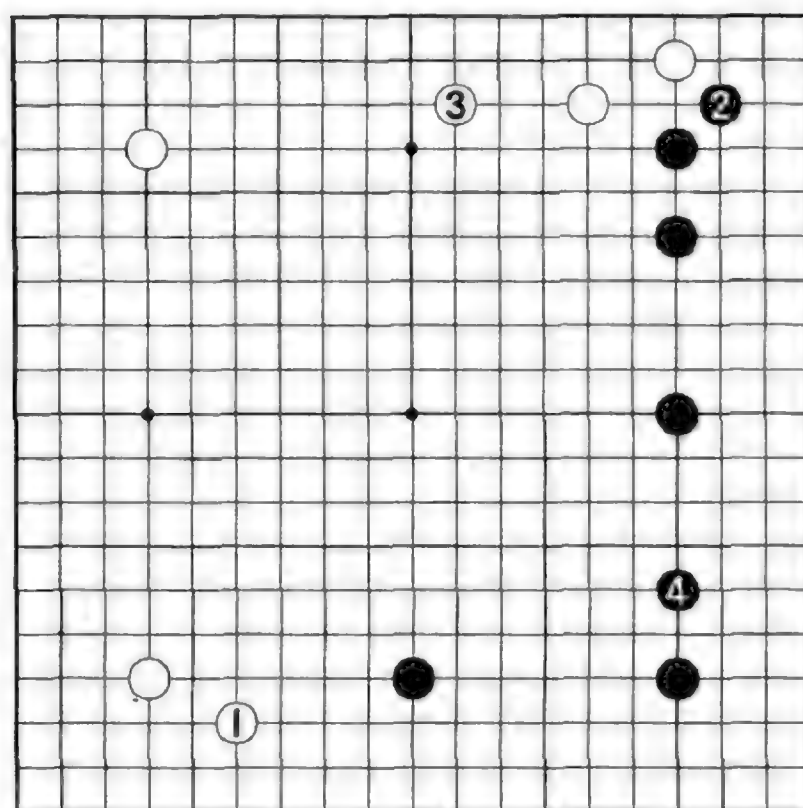
Expanding the centre moyo with Black 2 feels right. If White 3, Black blocks off his open side with 4 and 6: both locally and in the context of the whole board, these are the proper moves (*honte*). Filling in one of White's dame points with 6 at 'c' is not bad either. If White later makes an approach move at 'd', please go all out and attack him with 'e'.

Dia. 8. If White invades at the 3-3 point, I recommend blocking at 2, then playing the knight's move of 4. Pulling back at 10 is also an important move: the aim is to take sente. Then Black 'a'. In this case, it is better not to have exchanged Black 'b' for White 'c'. Instead of 'a', following the conventional approach of Black 'b' and White 'c' is not bad either.

Dia. 9. White 1 is also quite a move. If I were White, I might play it. In this case, Black would defend at 2, so the position would revert to the conventional *yonren-sei* in Dia. 4. Next, putting some muscle into the moyo with 4 is a good move.



Dia. 8: taking sente



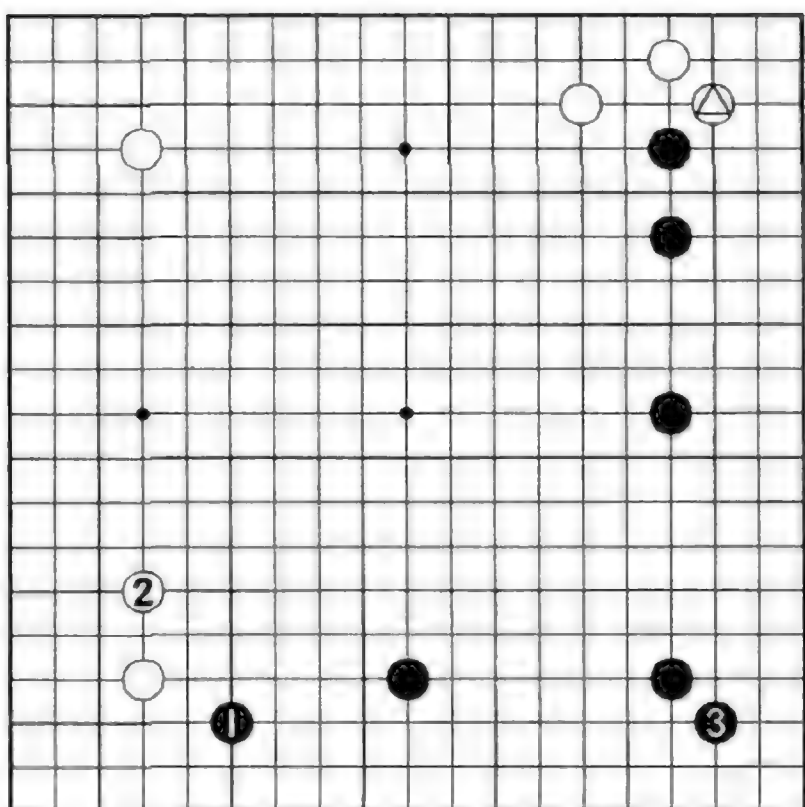
Dia. 9: reverting to the conventional yonren-sei

If White plays the diagonal move at 4 in Dia. 5, we don't get the conventional *yonren-sei*. You have to consider each move carefully — so you see that the Takemiya style is not simple and easy to imitate.

I'm not worried about territory.

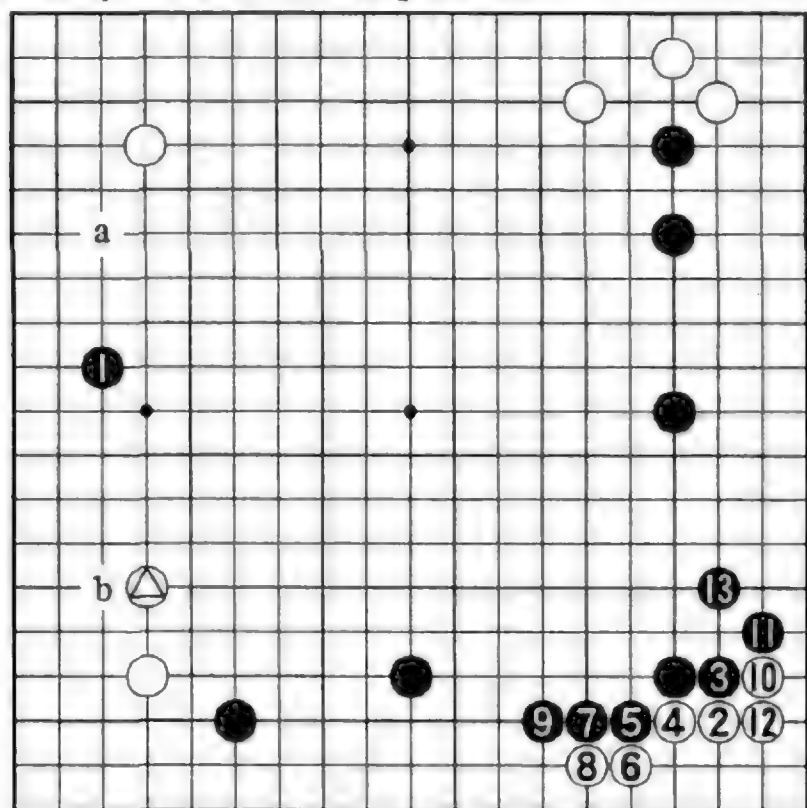
Let's return to the main line.

Dia. 10. After White plays the marked stone, Black continues with the approach move at 1. In the first game White answered at 2 and I played 3. Concerning 3, the previous issue of *Kido* reported that someone said that 'recently Takemiya has started to worry about territory', but I'd prefer they didn't make such absurd remarks.



Dia. 10: the meaning of Black 3?

Territory is nice if you've got it. But I'm not concerned with or worried about taking territory. When I play, my constant preoccupation is not with territory but with linking up my stones. By tightening up the moyo with 3, Black becomes linked up all along the right side and the bottom — that's the proper way to look at it. Other people may not play it very much, but Black 3 is not a new move; I myself have experimented with it a number of times. I think there's an inevitability about it in this position.

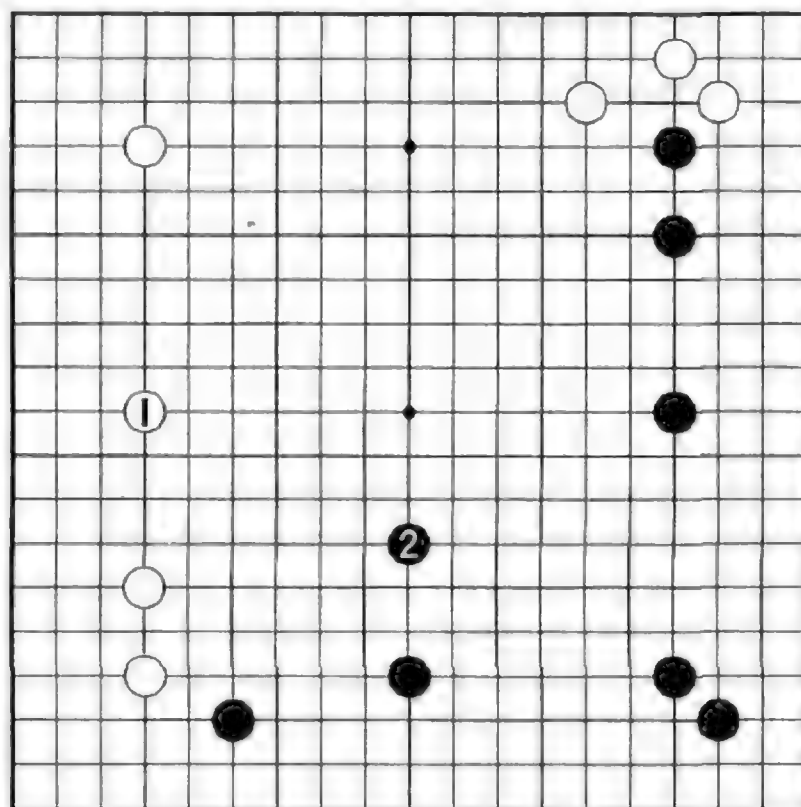


Dia. 11: the approach move becomes a bad move

Dia. 11. For example, let's suppose Black switches elsewhere, playing 1 or 'a'. White will immediately invade at 2, which I don't like. Working out which side to block on is perplexing, but let's suppose Black plays 3 and the sequence to 13 follows. The marked exchange is now bad for Black: it's obvious that the approach move should be at 'b' rather than at the bottom, where

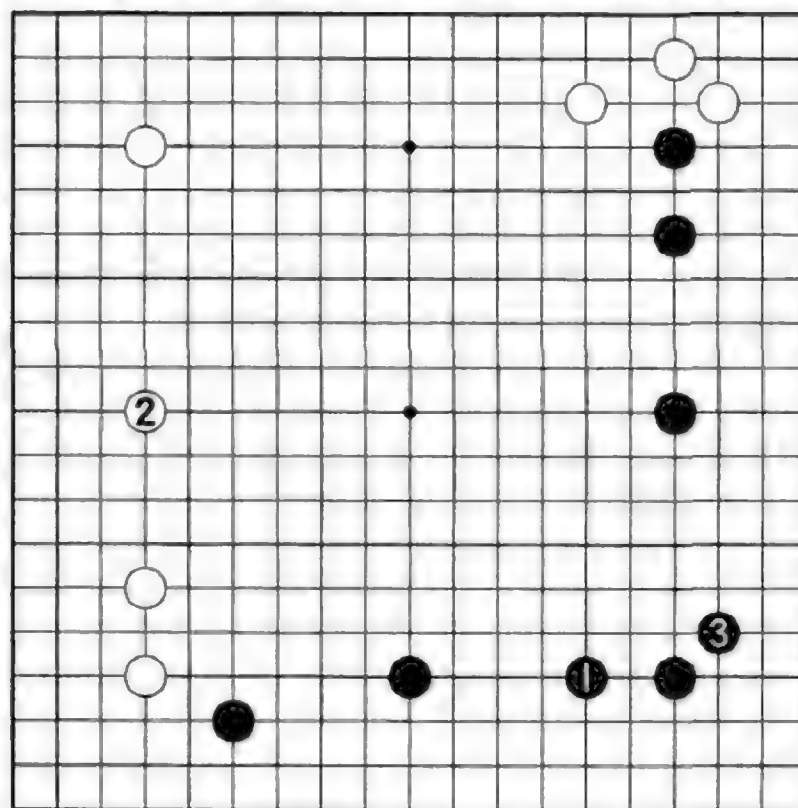
Black's area is open at the side (i.e. left of 8).

Putting it simply, Black 3 in Dia. 10 is the centre of symmetry; playing there would be a good move for either side.



Dia. 12: my plan

Dia. 12. If White occupied the large point of 1 after Black played the marked stone, my plan was to expand rapidly with a move like 2. The marked stone is now in a really superb location.

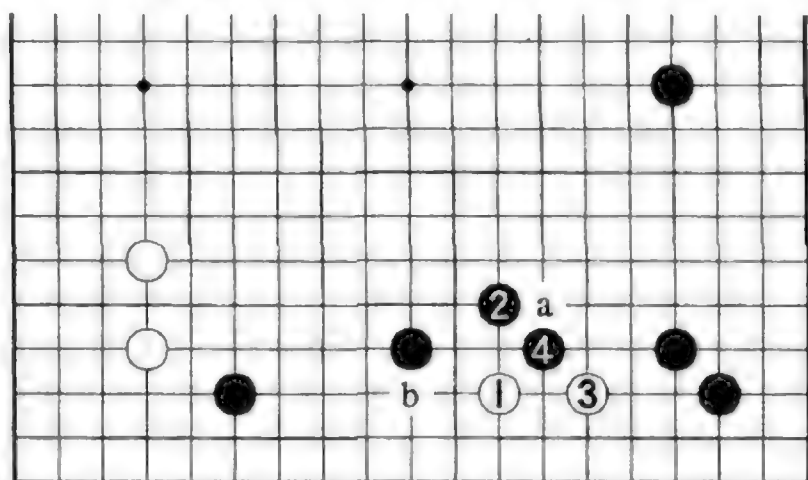


Dia. 13: lacking in speed

Dia. 13. I'm not saying that Black 1 is bad. However, it does have the drawback that Black needs another stone at 3 to round off his moyo. Compared to Dia. 12, the slowness of Black's development is worrying. I leave it to the wisdom of my readers to judge which stones are working more effectively: Black 1 and 3 here or 2 and the marked stone in Dia. 12.

That said, you may think there's no guarantee that White will play at 1 in Dia. 12.

The interest of my go lies in the very fact that you don't know where the opponent will play.

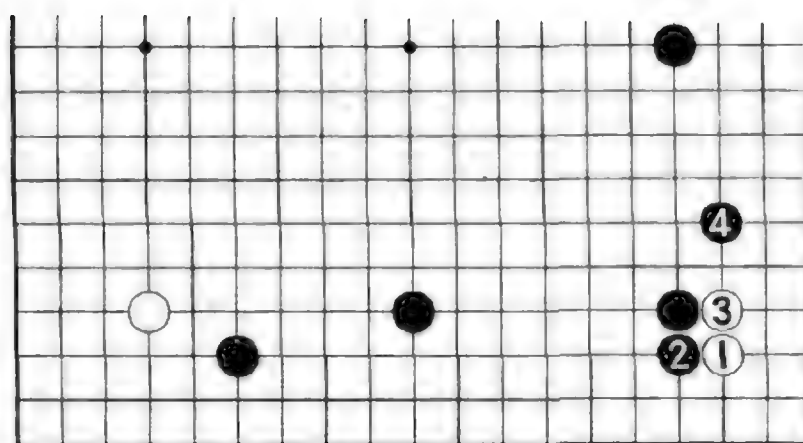


Dia. 14: if White invades

Dia. 14. When Black plays the marked stone, he doesn't have the faintest idea where White will play next. That's why my style of go is difficult. In cosy, conventional games with their two-space extensions and diagonal moves, you have a pretty good idea of what the opponent will do next and you can work out your counter. But in my games that's out of the question.

In the first game Yamashiro came in from above with 'a' — how could anyone be expected to predict a move like this? My games are interesting because they're difficult. In contrast to conventional games, you never know from what direction a knife is going to come flying at you. The idea is to be ready for whatever the opponent does. You've got to empty your head. Because I'm Takemiya, I can play this kind of game (if you'll excuse my boasting). These days there are too many copycats. Professional go is full of mimics. Copying other people is safe and raises your winning percentage, but is it acceptable? If you have to copy someone, please copy me.

We've got off the track. During the game I didn't think about what to do if Yamashiro invaded at 1 rather than playing 'a', but blocking his way out with 2 looks interesting. If 3, peeping at 4 looks good. Black is not upset at having his territory destroyed. Rather than taking territory, the important thing is keeping your stones connected. As Sakata pointed out in his commentary, descending at 'b' or hitting at the shoulder with 4 would also be interesting.



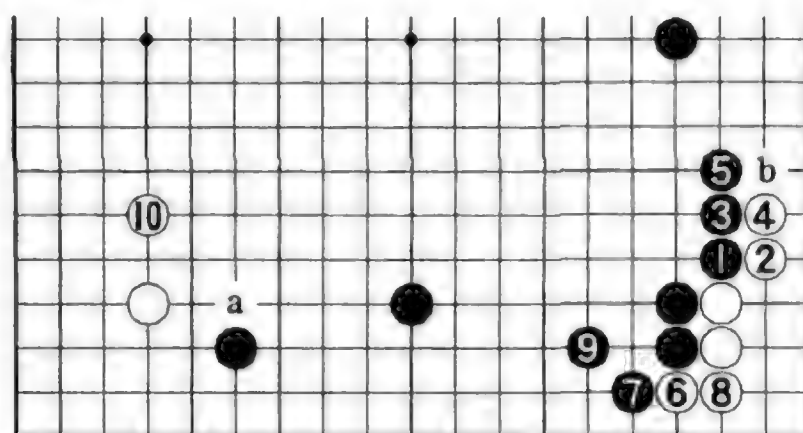
Dia. 15: dodging to 4

A thorough study of the 3-3 invasion

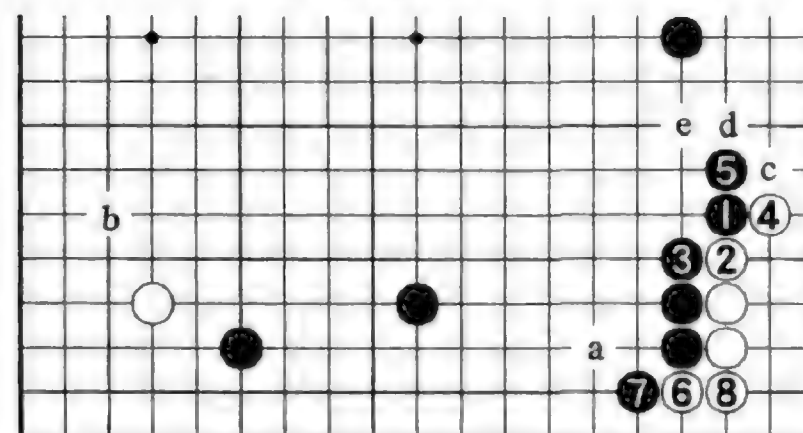
Dia. 15. In the third game White ignored the marked black move and invaded at 1. Yamashiro's got his own ideas too. In this position the 3-3 invasion looks feasible. Let's take this opportunity to analyse the invasion thoroughly, so you won't go wrong with your answer.

With 2 Black could also block on the other side, but let's block here to make the marked stone just played look good. Now I'll teach you a good move: against 3 dodge to 4.

Dia. 16. If Black hanes at 1 and follows the usual joseki to 9, he doesn't get a bad result but he ends in gote, letting White defend at 10 (attaching at White 'a' also looks good). This is just what White wants.



Dia. 16: joseki but . . .



Dia. 17: taking sente

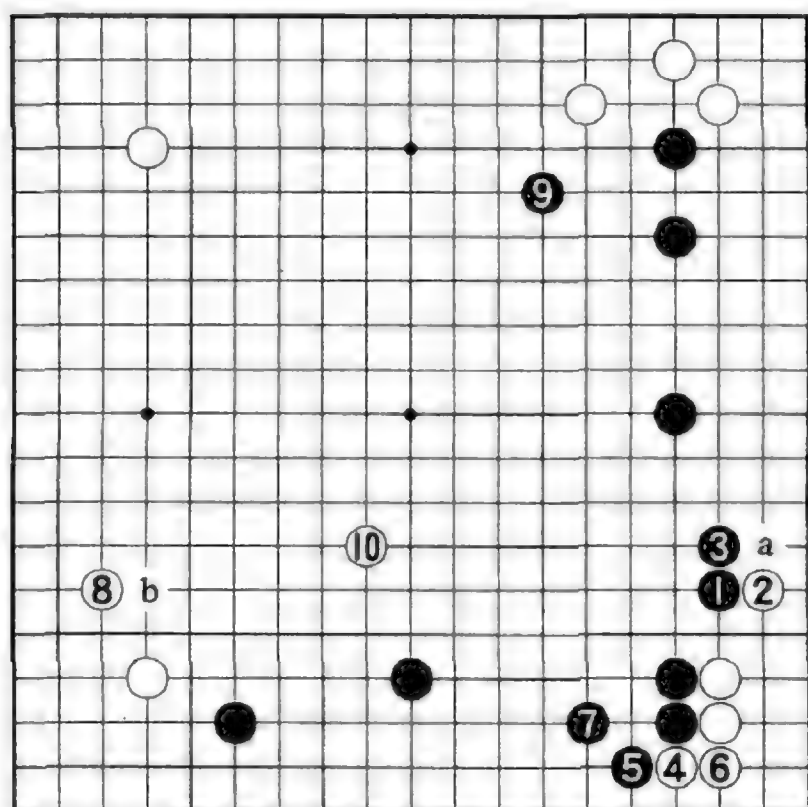
Dia. 17. That gives rise to the idea of dodging to Black 1. If White 2 and 4, Black can follow orders with 3 and 5. Because he's got a three-stone wall, he can dispense with a reinforcement at 'a'. He makes a second approach move at 'b', thus gaining a move over Dia. 16. If White plays 6 at

'c', descending at Black 6 is important. If next White 'd', Black plays 'e' and there's no problem. Black should be willing to let White take the right side, where Black's area is open at the side above and below.

In the actual game I fussed around here.

Dia. 18. Pulling back at 3 was OK. During the game I had no doubts about my diagonal connection at 7. But this takes gote, the same as in Dia. 16. Well, though it's gote, there is a difference from Dia. 16 that can't be overlooked: in Dia. 16 blocking at 'b' is gote, but here Black 'a' is virtually sente.

For White 8, 'b' is surely correct. There's no need to grovel when no one is standing over you. Perhaps Black 9 was dubious. White 10 is an impressive move. Well, let's look at the problem move of 7.

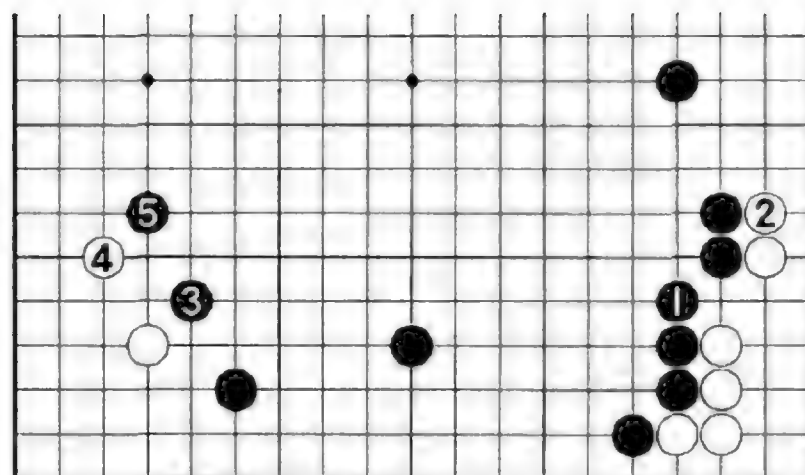


Dia. 18: the game

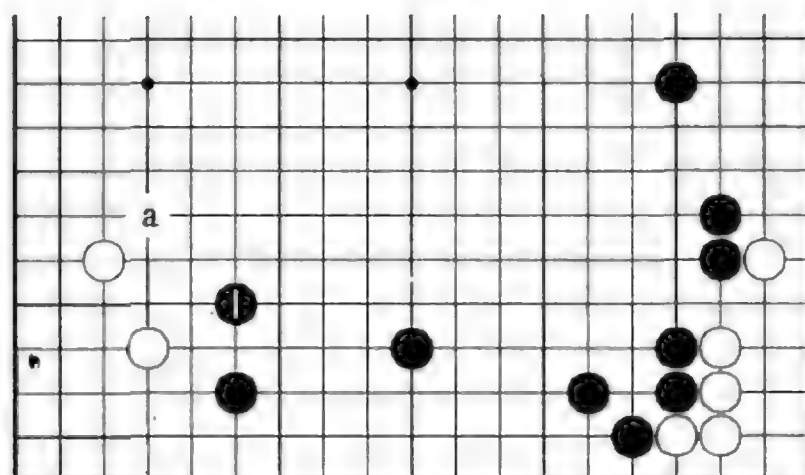
Dia. 19. It seems that pulling back at 1 is preferable. Permitting Black to hane on the second line would be unbearable, so crawling at White 2 is the only move. This way Black gets to take sente as planned. He continues with 3 and 5. What do you think? This is strategy on the grand scale. If the series goes to a fifth game and the same position arises, I promise the reader that this is how I will play. I'm not so stingy that I keep a tight lid on my military secrets. I'd feel really confident of winning in this position.

One more point: with 9 in Dia. 18 —

Dia. 20. Jumping to 1 here may have been the genuine article. The plan is to expand the centre with the shoulder hit at 'a'. The problem is that good ideas like this only occur to one later.



Dia. 19: how I'll play next time



Dia. 20: expanding from the bottom to the centre

The above is the recent Takemiya style. The truth of the matter is that it's difficult, but there are many ideas that should help the reader in his own games. I give you full permission to imitate anything you like.

(Kido, August 1987)

The above article was followed directly by Takemiya's own commentary on the third game, but we prefer to give the games in order. The commentary by Sakata on the first game which follows is quite detailed and technical, but it is of great interest for the insight it shows into the game. Sakata's criticisms are also to the point and so are accessible even to amateur players. For reasons of space, however, the latter part of the commentary has been abridged. Note that it was given immediately after the game was played.

Game One through Sakata's Eyes

White: Yamashiro Hiroshi 9-dan

Black: Takemiya Masaki Honinbo

Played in Izu on 27, 28 May 1987.

Commentary by Sakata Eio, Honorary Honinbo.

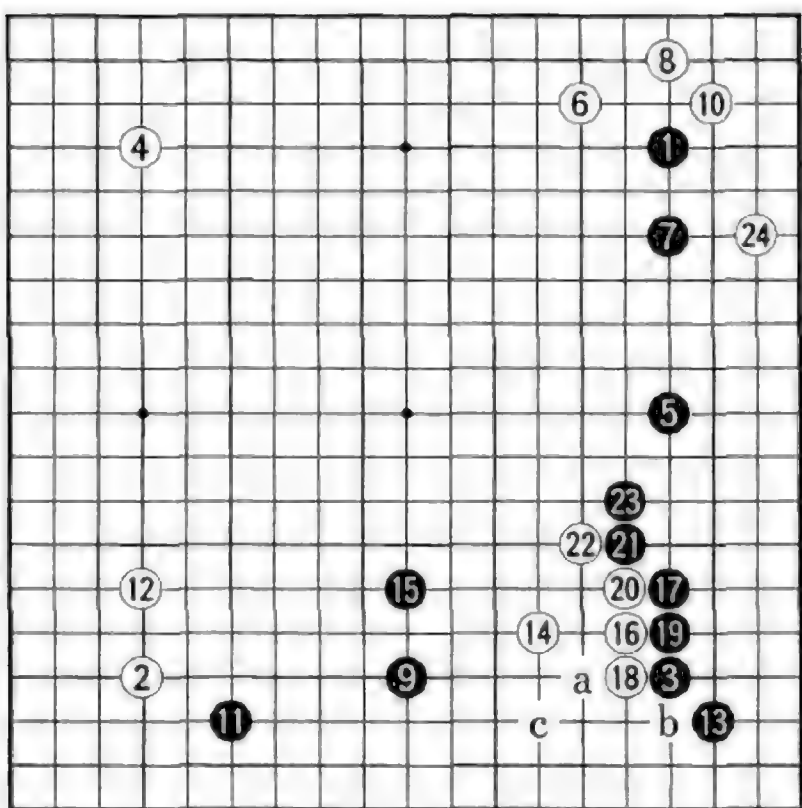


Figure 1 (1 - 24)

Figure 1 (1 - 24). Worried about territory?

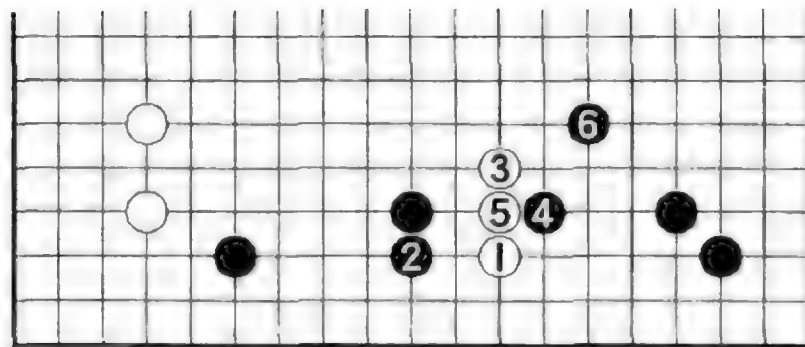
Yamashiro's second challenge in a row makes this year's title match impossible to predict. Takemiya romped through the first game with his patented cosmic style, but it would be premature to say that he has the advantage. I felt that Yamashiro was tense in the first game; I expect him to overcome his nervousness and to make the series a close contest from the second game on.

Black 13 might be a new move in this fuseki. Especially since, in view of Takemiya's style, you'd think that so far from worrying about White's entering at 13 this would actually make him happy. But apparently this is not the way things are these days. I heard that Kobayashi Koichi Kisei commented: 'Recently Takemiya has started to worry about territory.'

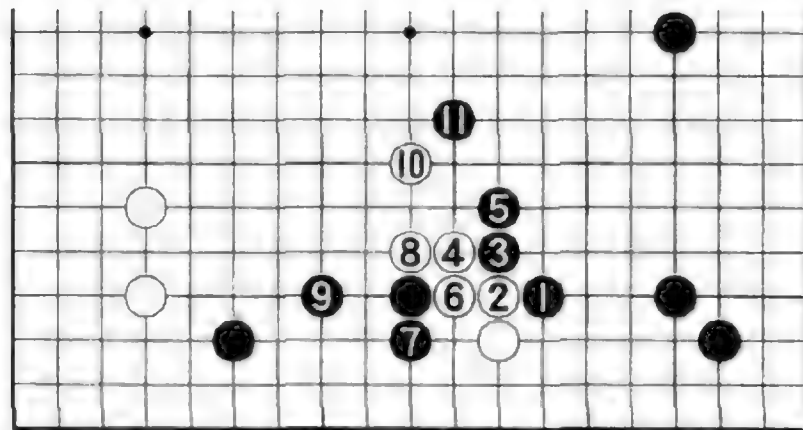
[Black 13 is not a new move. Go Seigen commented that it was played by Nie against Cho Chikun three years earlier (see GW37, page 47) and that 'a long time ago I tried the same move in the same position'.]

If you look for alternatives to 13, taking up position with 'a' and descending at 'b' are conceivable. Choosing between 'a' and 17 is perplexing, but the logic here is that in a sense White 10 makes Black's right-side position open at the side, so emphasizing the bottom with 'a' is bigger.

White 14 is a peaceful reducing move — White probably racked his brains over this move. For the reason indicated above, White is trying to reduce the bottom area rather than the right side.

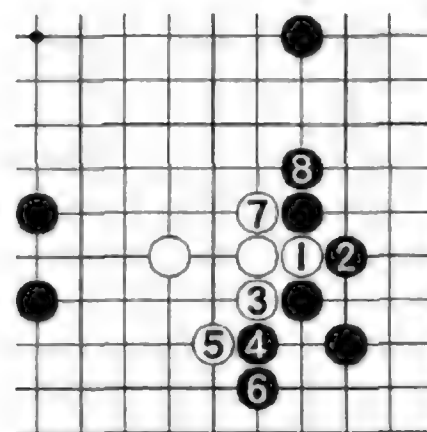


Dia. 1

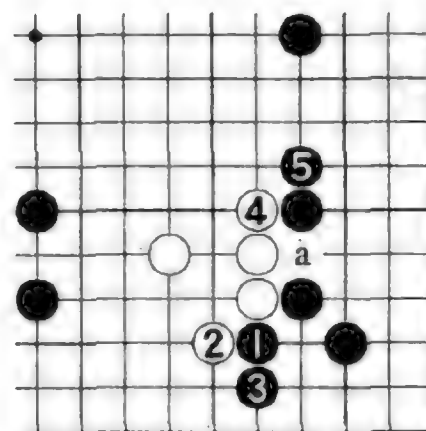


Dia. 2

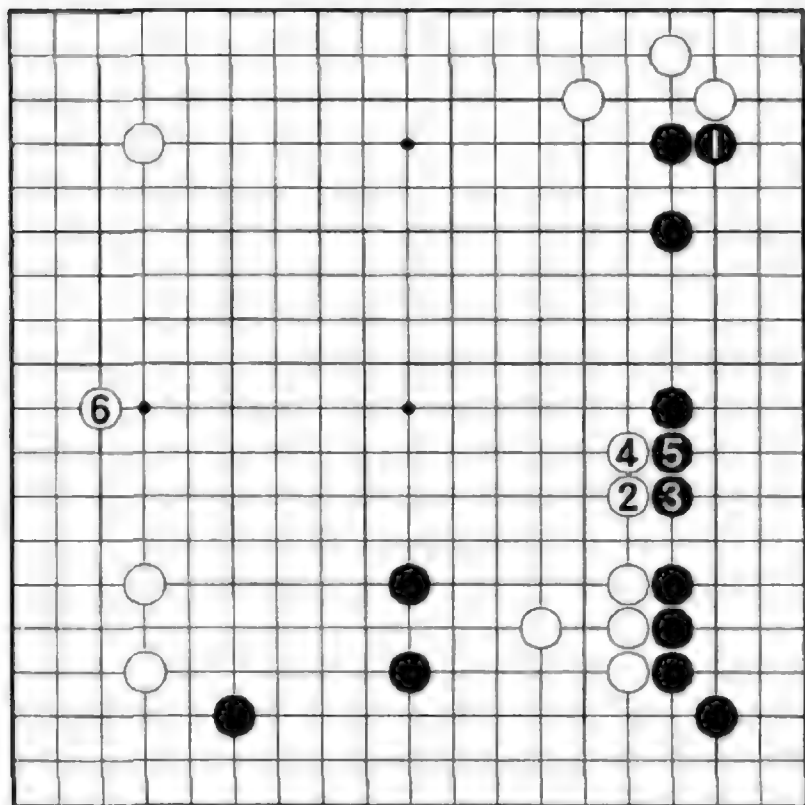
If White were to make a more determined effort to destroy the bottom area, then invading at 1 in Dia. 1 would be the conventional approach. There are a number of ways Black could consider attacking this stone; for example, he could descend at 2, then build up the right side by applying pressure with 4 and 6. The severest move is probably the shoulder hit at 1 in Dia. 2; after 2 to 10, Black again expands the right side with 11.



Dia. 3



Dia. 4



Dia. 5

Either way, fighting starts immediately and probably Yamashiro didn't want this.

Making a leisurely attack by jumping to 15 is the way Takemiya likes to play. Black of course doesn't feel at all inclined to defend at 'c'.

The exchange of 18 for 19 doesn't look like anything special, but the timing here is delicate. That is to say, if White plays 18 at 1 in Dia. 3, pushing through before playing 3, then 4 and 6 are Black's only answer, but if Black plays 19 at 1 in Dia. 4, White gets a liberty at 'a'. Needless to say, having the extra liberty is better for White, so Black wanted to avoid this result.

White 24 is the long-awaited slide. This move is so big that apparently the players discussed after the game whether Black should have used 21 to block at 1 in Dia. 5, but I have my doubts about the wisdom of letting White force with 2 and 4. If White next switched to 6 on the left side, I think that the opening would be a disagreeable one for Black. When all is said and done, Black 21 and 23 are the proper moves.

Figure 2 (25 — 60). *A flabby position*

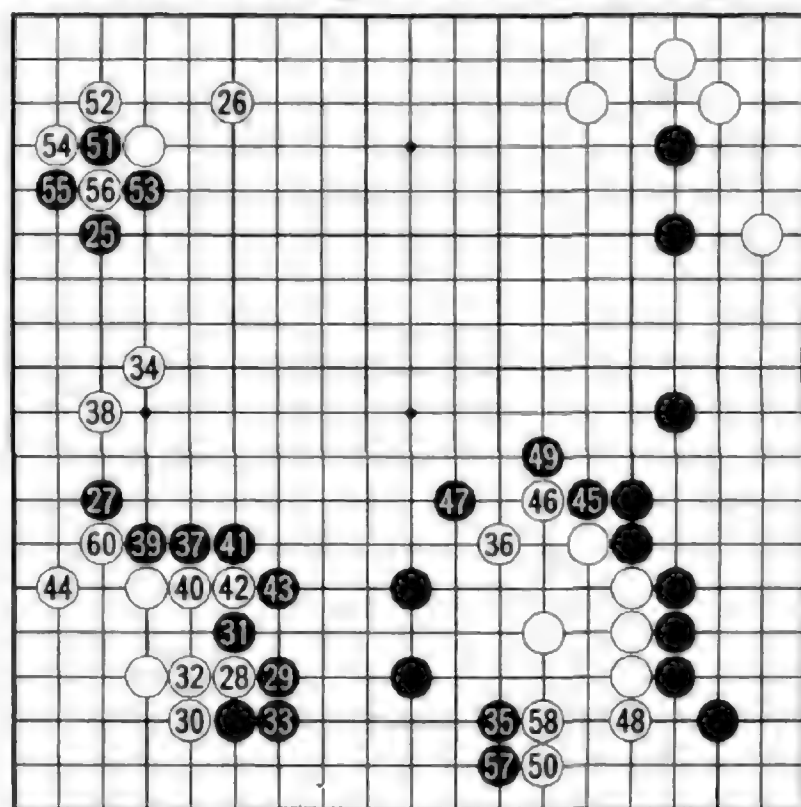
From around here several problem points show up in Yamashiro's play. First, what about White 26 in response to Black 25? The top area is nebulous in this game, so one does not feel like answering at 26. Shouldn't White secure his bottom area with 1 and 3 in Dia. 6 instead? After 6, he can extend to 7. Black 27 is much too good a point.

Black 29. Black could also consider the tight territorial move of 1 in Dia. 7. However, after the

sequence to 12 one can't say whether or not this is superior to what happened in the game.



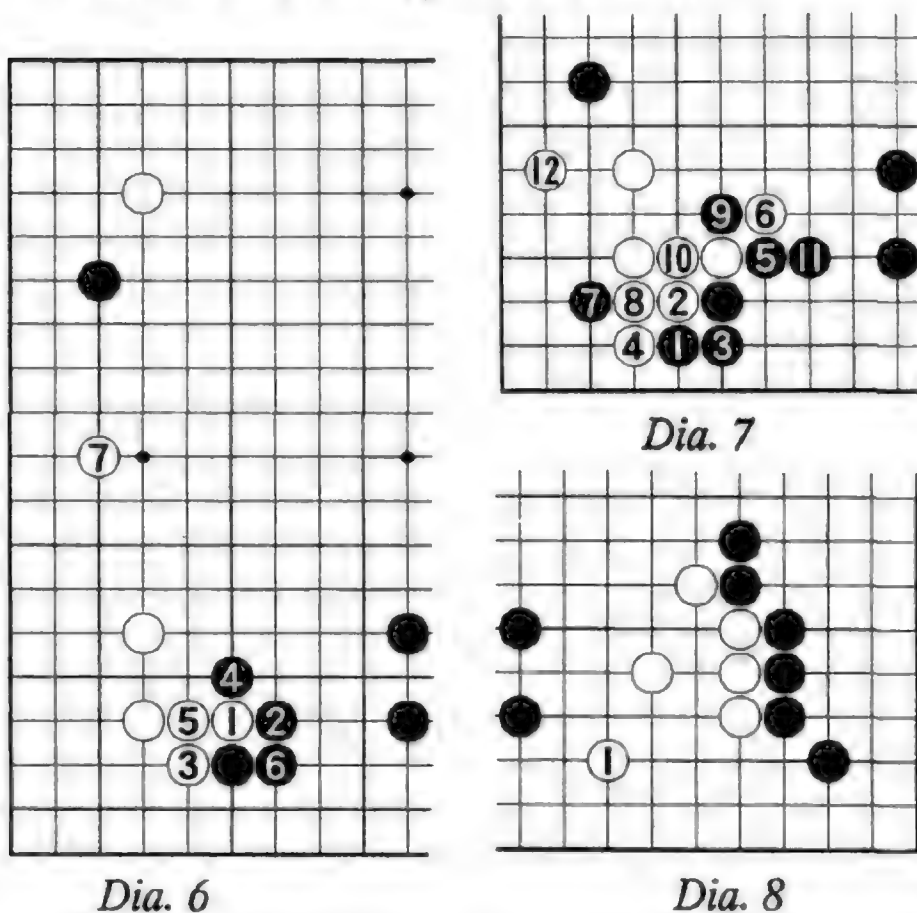
The players before the start of the first game. Once again Yamashiro joined Takemiya in wearing traditional Japanese dress for the title games. Nowadays they are about the only professionals who don't dress like office workers for their games.



*Figure 2 (25 — 60)
59: ko*

Splitting the left side with 34 is also strange. Black 35 is an awfully good point; I think that being forced to answer it at 36 is painful. For 34, White 1 in Dia. 8 looks like the only move; it is all the more timely in that it comes just after Black has strengthened his position up to 33. Why Yamashiro missed this move is beyond me.

I also have my own opinion about 36.



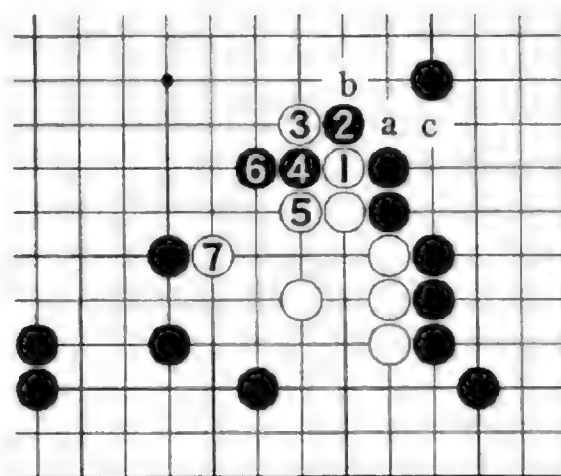
Focus: how I would play (1)

With 36 I want to push up at 1 in Dia. 9. In the fuseki of this game I particularly want to emphasize this point. If Black 2, White should be able to hane at 3 safely. Even if Black cuts at 4, White should be able to live with 5 and 7. White also has the threat of 'a', Black 'b', White 'c', so Black will feel far from comfortable. If Black 4 at 'b', White makes good shape with 6. Alternatively, answering 1 in Dia. 10 by jumping to 2 would also be good. After 6, White need have no worries about his shape.

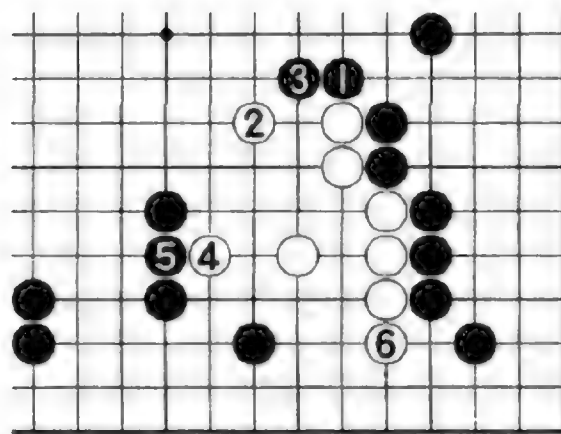
White 36 makes a flabby shape. As we soon see, Black takes nasty advantage of it.

When Black presses at 37, White's invasion at 34 is seen to lose much of its forcefulness. White 38 is also strange. The exchange for 39 means that White has to add a reinforcement in the corner below. This gives Black sente, so one has to say that 38 makes a heavy shape. Instead of 38, White should just exchange 1 for 2 in Dia. 11, then descend at 3. I'm assuming that the two marked stones will both escape. The absence of a black stone at 'a' means that White doesn't have to worry about the corner: if Black 'b', White can

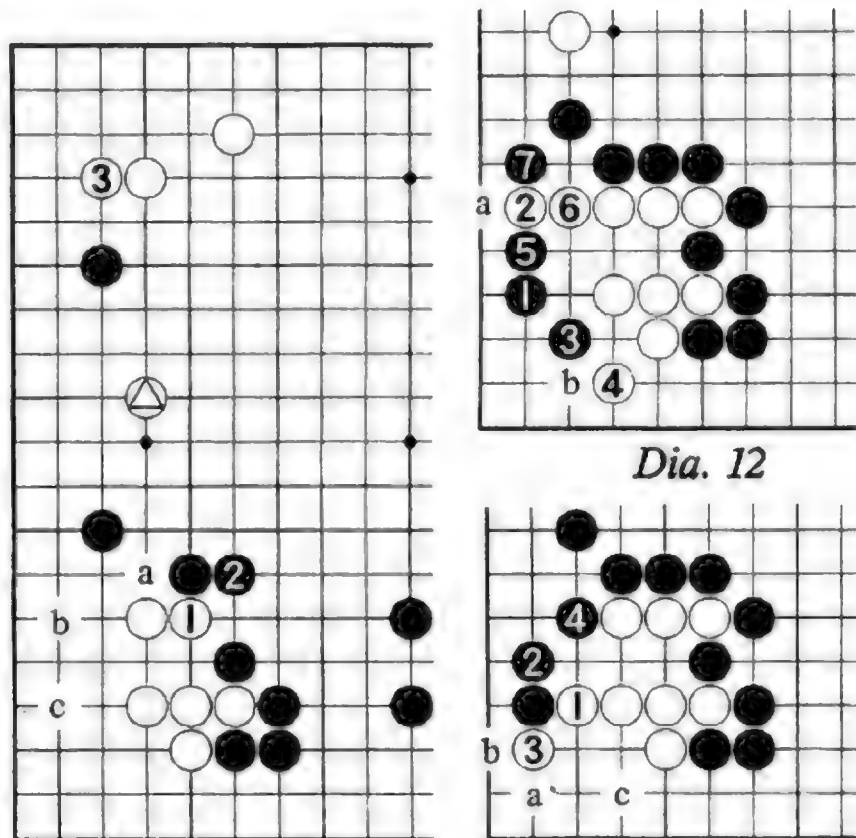
defend patiently at 'c'.



Dia. 9: reasonable for White



Dia. 10: White can relax



Dia. 11

Dia. 12

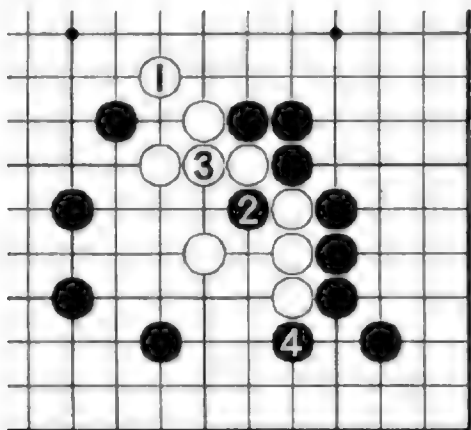
Dia. 13

White can't omit 44. If he does, Black can make a placement at 1 in Dia. 12. If White 2, Black plays 3 and 5; if White answers Black 7 by descending at 'a', Black 'b' is going to cause trouble. If White answers the placement by compromising with 1 in Dia. 13, Black plays 2 and 4. He still threatens to attack the corner with 'a', White 'b', Black 'c', so White has to add another stone, which is too painful to bear.

Black 45 is severe; Black 47 strikes at the vital point. Even if White moves out with 1 in Dia. 14,

Black promptly seizes the opportunity to play 2 and 4.

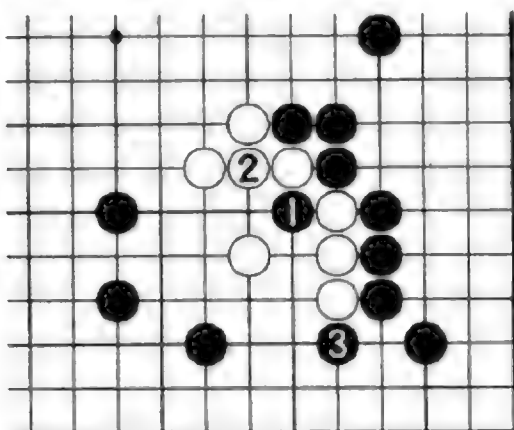
I would just like to mention that I myself would not play at 47.



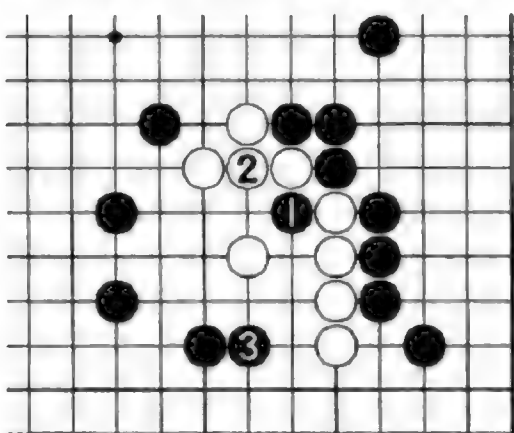
Dia. 14

Focus: how I would play (2)

Black 47 and 49 feel good and moreover are sente; judging by Takemiya's style, I would guess that he was tickled pink at being able to play these moves. However, instead of 47 I would prefer to play 1 and 3 in Dia. 15. The beauty of this combination is that it takes territory while linking up Black's groups and also reducing White to one eye. Black 47 and 49 in the figure certainly feel good, but there's no guarantee of how much territory he'll get in the centre.



Dia. 15: linking up is big



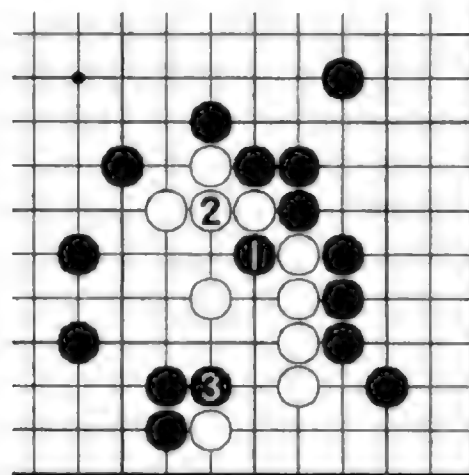
Dia. 16: emphasizing attack

The strategy of keeping 49 in reserve so as to keep open the option of attacking White with 1 and 3 in Dia. 16 also looks good to me. Rather than this, however, I find 1 and 3 in Dia. 15 far and away the most appealing strategy here.

Black challenges White to a ko with 51 and 53:

he can assert himself here because he has a lot of ko threats.

White has no choice about answering the ko threat of 57 at 58. If he tenukis, living seems impossible after Black 1 and 3 in Dia. 17.



Dia. 17

The meaning of White 60 is not clear. Of course, it is a ko threat which aims at linking up with the two stones above, but the result is that Black plays 67 in the next figure in response, which makes things tough for the two white stones. My guess is that White had no suitable ko threats and couldn't find anything better to play.

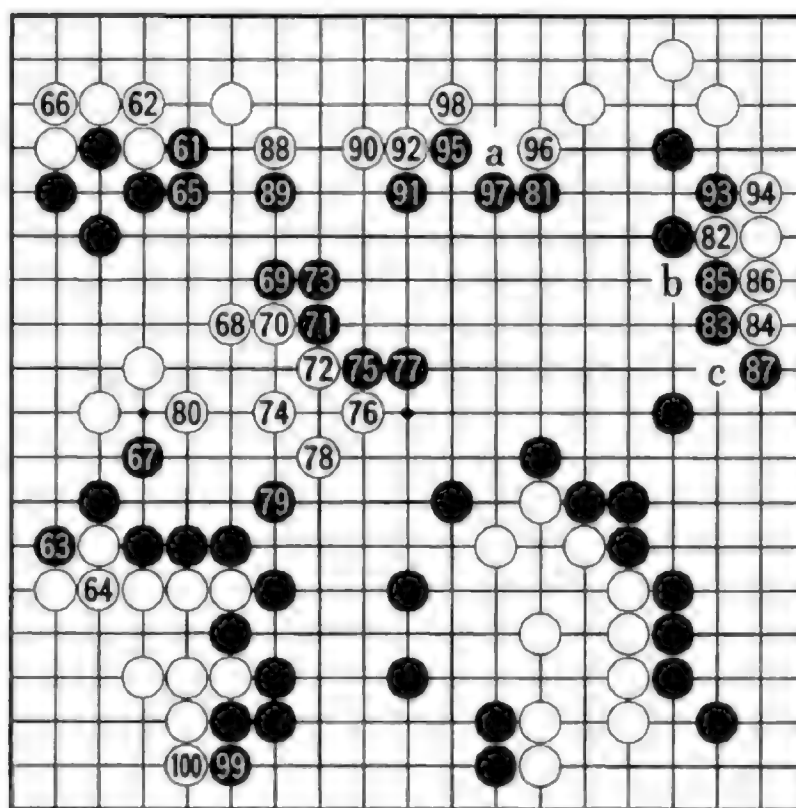


Figure 3 (61 - 100)

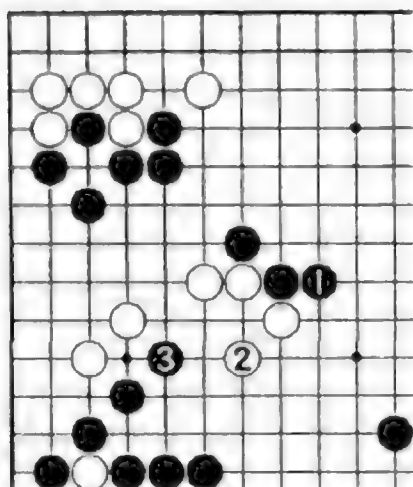
Figure 3 (61 - 100). An easy game for Black

Black 61. Black could also cut at 66, making the ko more serious, but he concludes that 61 to 65 are good enough.

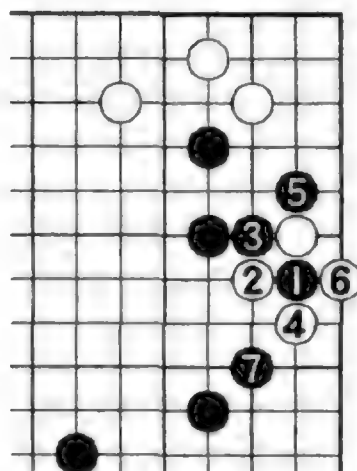
Black attacks severely with 69, but attacking leisurely by making a shoulder hit at 88 is also possible.

Playing the honte (proper move) of 73, letting White live easily up to 80, seems a little bit of a waste, but it is probably based on the judgement that this gives Black an easy-to-win game. Playing

73 at 1 in Dia. 18 would make it harder for White to secure the group. Concerning Takemiya's strategy from 73 on, you could say that he's selling everything at bargain prices so that he can close up shop. But letting White have it this easy makes the game close.



Dia. 18



Dia. 19

You can't play moves like Black 81 unless you really have a lot of confidence in your positional judgement, because while you make centre territory you're letting the opponent make territory at the top. If I were playing, I would be tempted to attach at 1 in Dia. 19. If White counters with 2, I think Black would be able to capture him . . .

Surely Black 'a' is the usual move with 91.

White 96 is a probe: White is glaring sideways at the cutting points of 'b' and 'c'.

Black 97. I think Takemiya could have played more aggressively with 'a'; he seems to have been a little over-optimistic at this point.

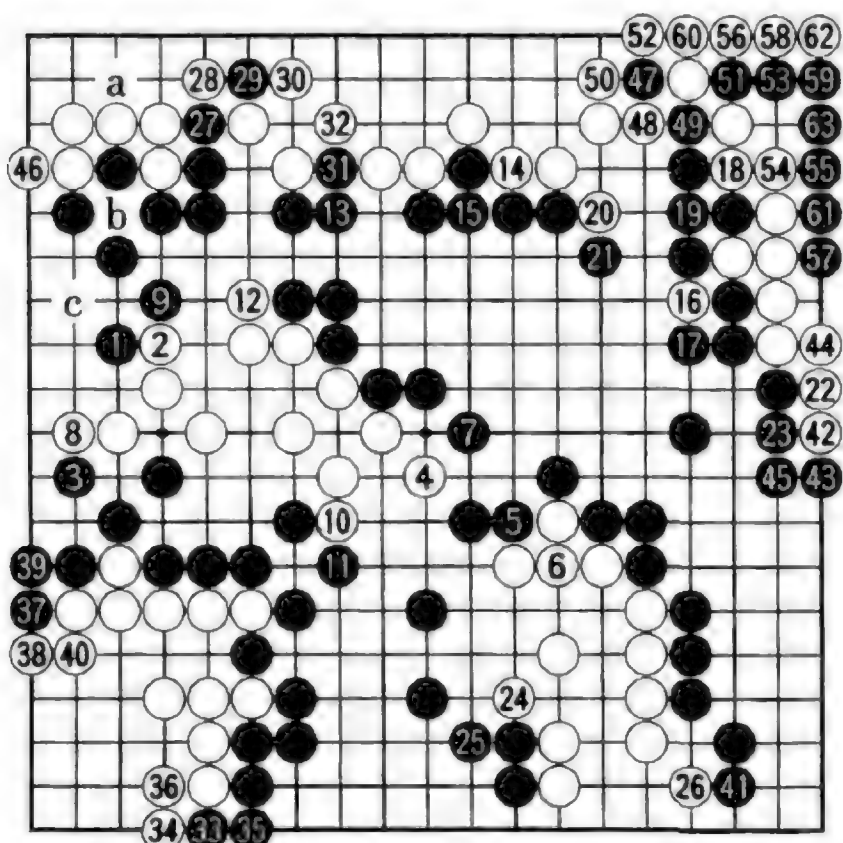
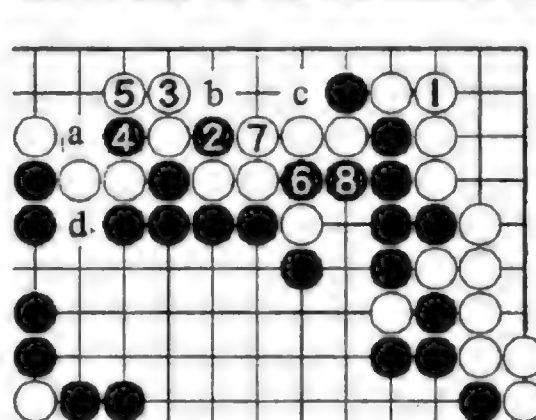


Figure 4 (101 - 163)

Figure 4 (101 - 163). Yamashiro's oversight

Takemiya commented after the game that when he played 13 he had read out a win by one

and a half points. Coming up with an exact figure at this stage of a game is unusual for Takemiya, who's known for his dislike of counting.

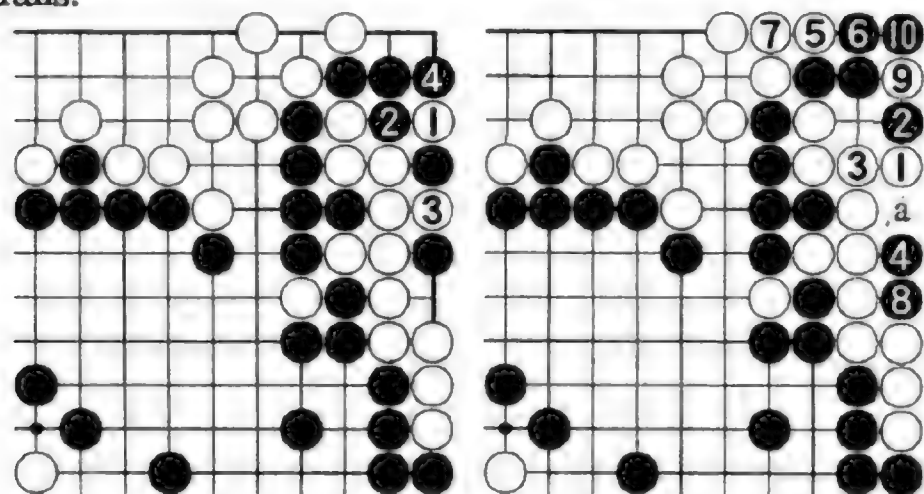


Dia. 21. Black 1 misses the vital point. White counters with 2 to 6 and is safe. If Black 3 at 5, then White plays 3, Black 'a', White 'b', giving him an eye to Black's none.

Dia. 22. Beginning with the placement at 1 doesn't work either.

Just for reference, it's interesting to note that Black could also have played 55 at 1 in *Dia. 23*. If White 2, we get the same result as in the figure after 5. That means that 1, 3 and 5 are all vital points.

Black 57 is also important. If instead Black blocks at 58, White connects at 60 and Black fails.



Dia. 24

Dia. 25

White 58. If White captures a stone with 1 in *Dia. 24*, the result is a ko.

The final result up to 61 is a seki. A good ten points of white territory has disappeared: the game is no longer a contest.

Even though there was no way to avoid a seki in the corner, however, White lost points by connecting at 54. To go back, the diagonal connection of 1 in *Dia. 25* was better. At the end White captures at 'a', taking two more stones than Black and so gaining two points. Yamashiro must have been too shaken to notice this.

Figure 5 (164 – 226). *Overcome by nerves*

Normally you would throw in the towel when a corner has been carved up like this, but Yamashiro missed the right timing for a resignation and so ended up playing out the endgame. Since a ten-point-plus corner disappeared, the final result might seem to indicate that White might have won but for his oversight, but then the sente-gote relationships would have been different; apparently Black was ahead anyway.

As far as the first game is concerned, Yamashiro seemed to be a little nervous. From his standpoint, he's probably confident that his positional judgement is superior and his plan was

probably to let Takemiya enjoy himself but to win by a narrow margin. But this strategy backfired. The funny thing about go is that sometimes your strongest point works against you.

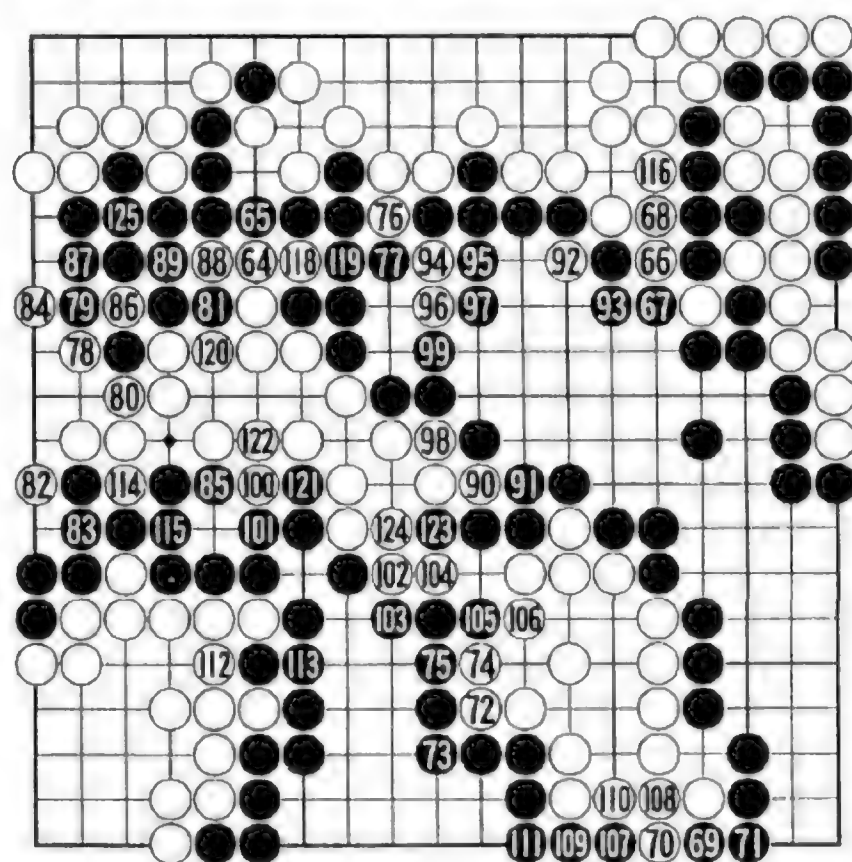


Figure 5 (164 – 226)

117: connects; 126: connects (below 86)

If Yamashiro returns to his usual self, we can still expect an exciting contest.

Black wins by 5 1/2 points.

(Kido, July 1987)



Game Two

White: Takemiya Masaki

Black: Yamashiro Hiroshi

Played in Shima, Mie prefecture, on 4, 5 June 1987. *Commentary by Saijo Masataka 8-dan.*

Figure 1 (1 – 50). Yamashiro takes the lead.

Black gets off to a good start in this game. The key move in the opening is his determined move at 21. After the natural continuation to 28, he moves out solidly with 29. It's surprisingly difficult for White to find a good answer to this. Pressing at 'a' is unreasonable: Black would have no trouble breaking through the net.

Takemiya spent two hours two minutes thinking about it but could come up with nothing better than 30, though it was obvious that Black would turn at 31. The result to 33 is good for Black, as the atari at 33 is very powerful. At one blow it destroys any chance White had of building up centre influence. Takemiya commented later that he should have fought as in Dia. 1 with 30.

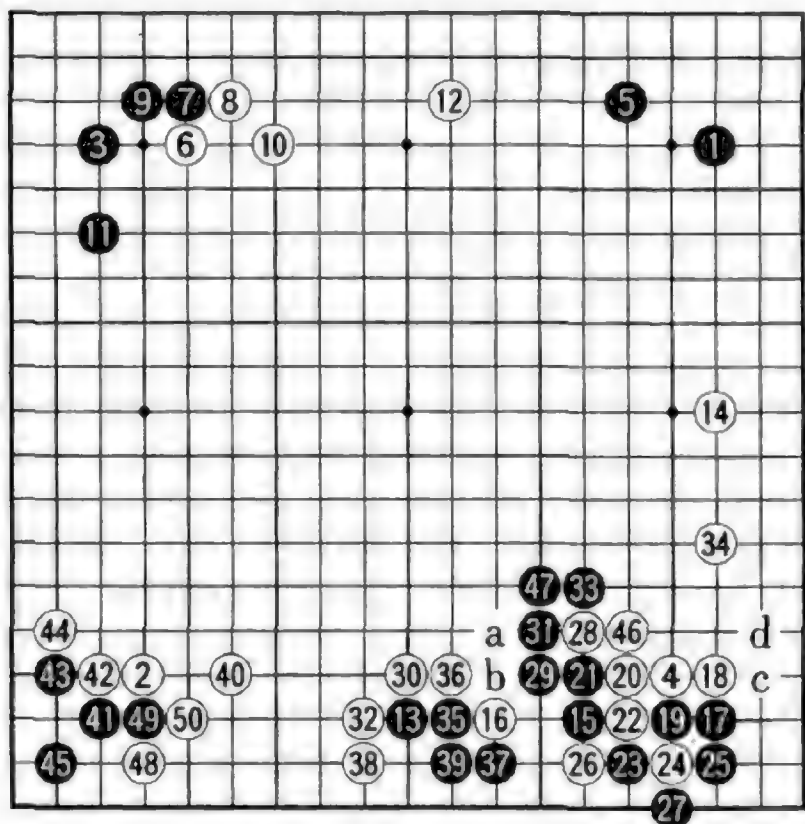
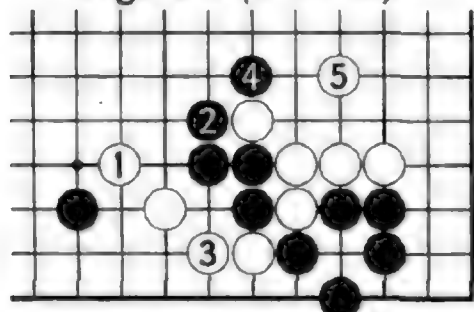


Figure 1 (1 – 50)



Dia. 1

Black 39. Yamashiro: 'Cutting at 'b' was the only move.' The presence of a black stone here would make a difference later on.

White 46 is big: without it, White can't block at 'd' in answer to White 'c'.

Figure 2 (51 – 100). The tables are turned.

White 52. An attempt to keep sente. If White

just extends to 54, Black will extend to 'a'.

White 56 discourages Black from invading at 'b' while making miai of 60 and 'c'.

Black 65, the sealed move, is dubious. The corner group can live even if White connects at 65, so Black should play at 68. The latter is an excellent move for White. From this point the game starts to turn against Black.

White 70. A very strong move which turns 69 into the losing move. In view of White's thinness in this area, Yamashiro probably expected White 75. He can't be blamed for missing 70, for none of the professionals following the game saw it coming either. The remarkable thing is that after 70 White's supposed thinness is transformed into thickness.

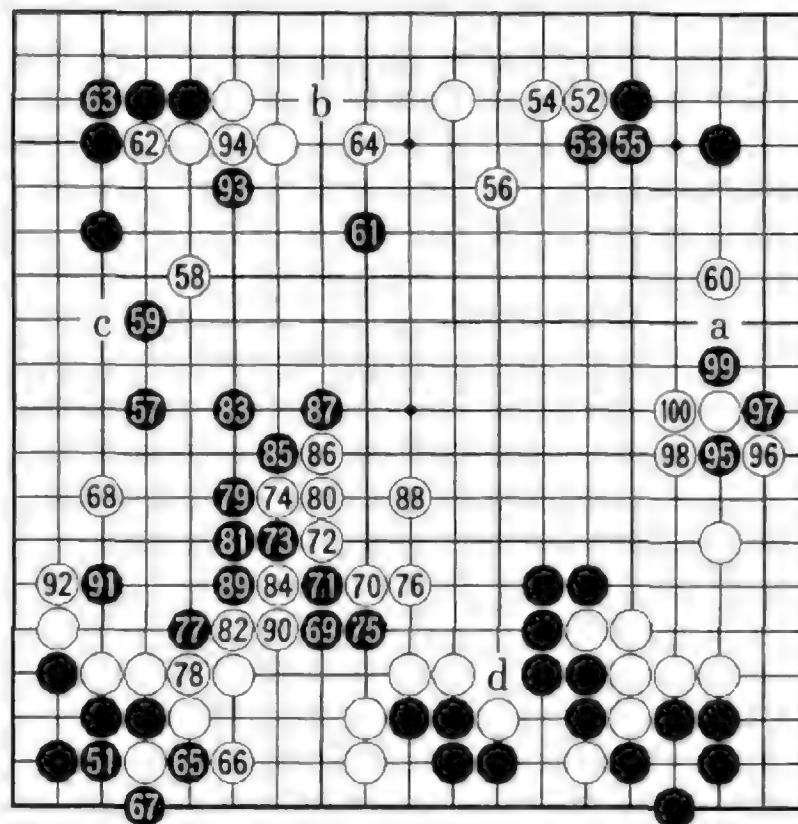


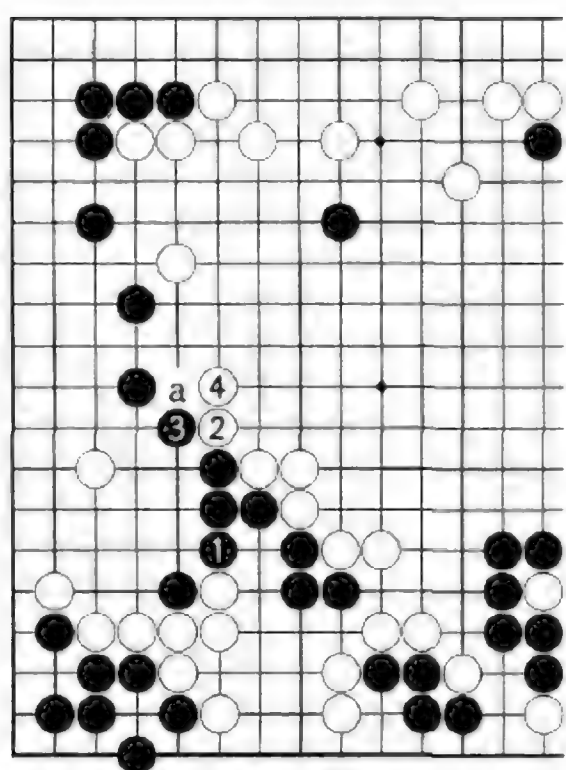
Figure 2 (51 – 100)

White 74 is a severe move. With the aid of hindsight, Black can now see that 39 in Figure 1 should have been at 'd' here; a stone there would make 74 impossible.

Black 83. Black could have saved the three stones with 1 in Dia. 2, but Yamashiro didn't want to let White build thickness in the centre with 2 and 4. Note that White 'a' will be sente. Yamashiro felt that this way Black would have trouble breaking into the centre; Takemiya expected Black to follow this diagram.

White 84. Black's lead has been upset.

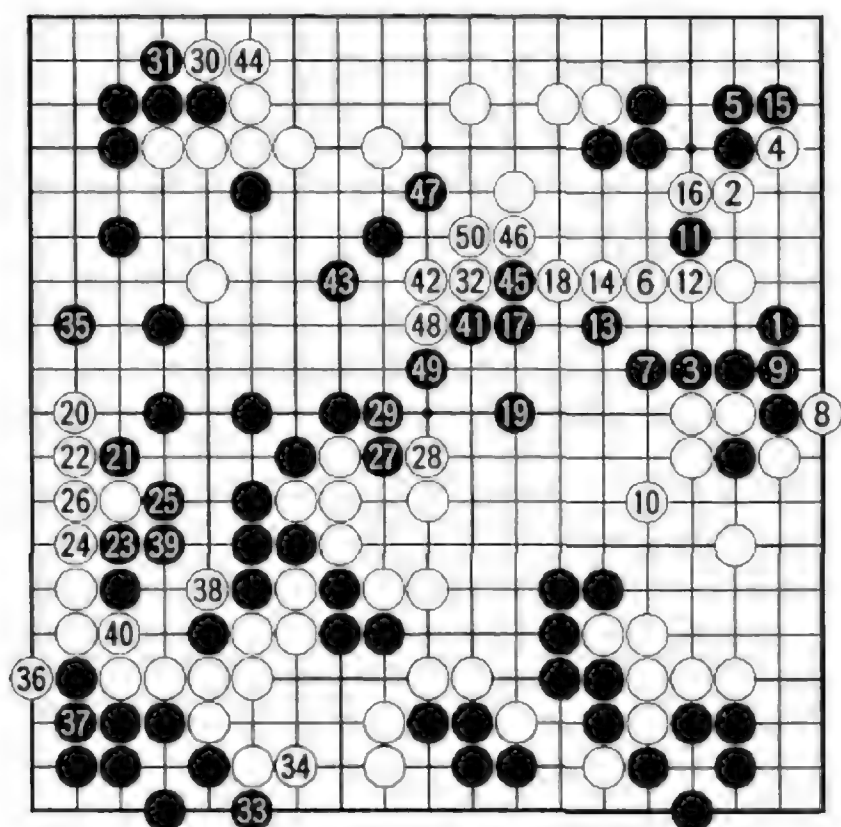
Black 95. Yamashiro's attempt to get back into the game; he is not far behind, so if he can take a little more in this area than he's entitled to...



Dia. 2

Figure 3 (101 - 150). Unable to catch up

Black splits open White's side area, but his own territory is reduced when White hanes at 4. White drives Black out into the centre, then switches to 20. This endgame move is larger than it looks, because Black was hoping for a chance later to cut at 40.



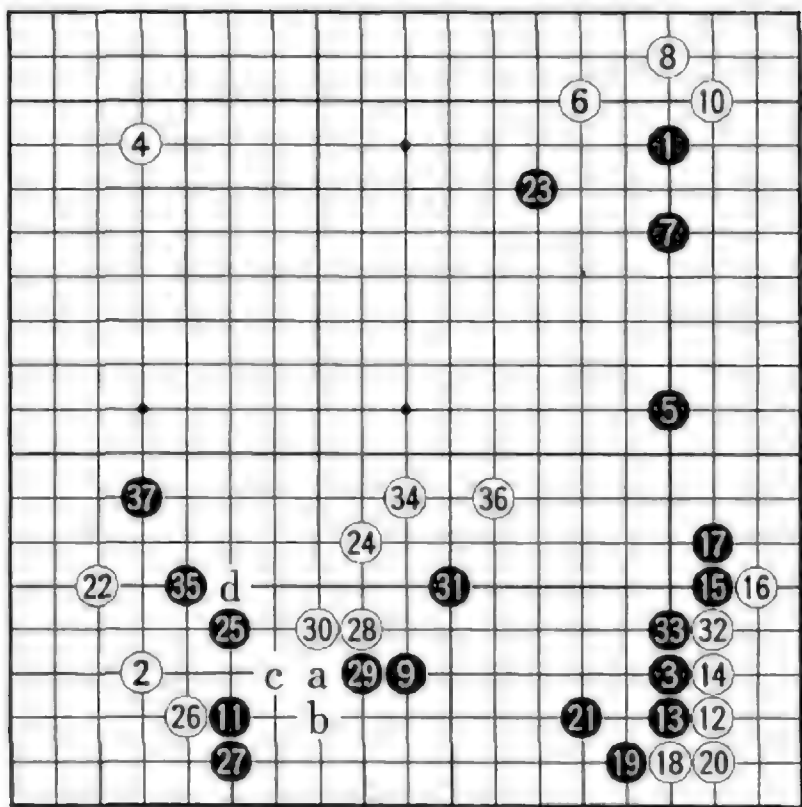
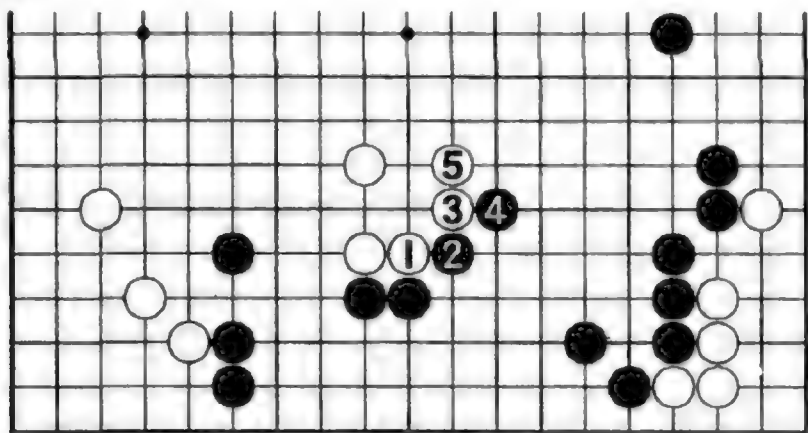


Figure 1 (1 - 37)

Figure 1 (1 - 37). Surprising moves

There were problems with 21 and 23 (see Dias. 18 to 20 in my yonren-sei article), but that doesn't mean that the position was bad for Black. I was impressed with White 24. But what about the follow-up at 26? Without the exchange of 26 for 27, White 28 and 30 would have been sente (if Black doesn't answer, White 'a', Black 'b', White 'c').



Dia. 1

Once White has made the 26-27 exchange, playing in this direction with 30 is funny. Isn't pushing along at 1 in Dia. 1 the move? If the sequence to 5 follows, White gets a solid shape. I was grateful for the chance to play 31.

For 35, increasing the pressure on White with Black 36 was also very tempting, but I disliked the idea of letting White block me off from the centre at one blow with White 'd'.

Figure 2 (38 - 65). A bad habit of mine . . . White catches up.

Which is better, Black 41 or blocking at Black 56? The capture following 56 is sente - it's big-

ger than it looks. But 41 also feels good.

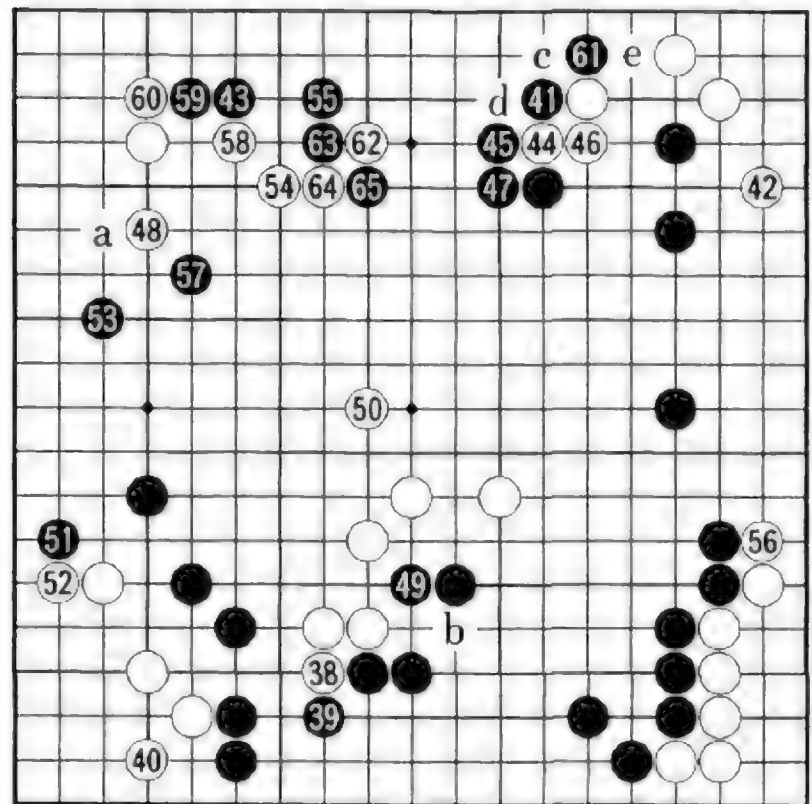
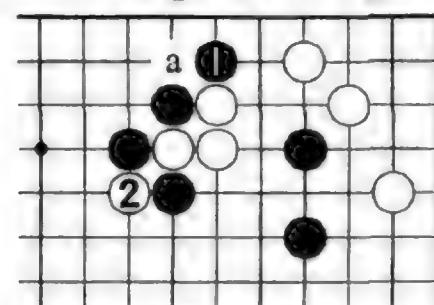
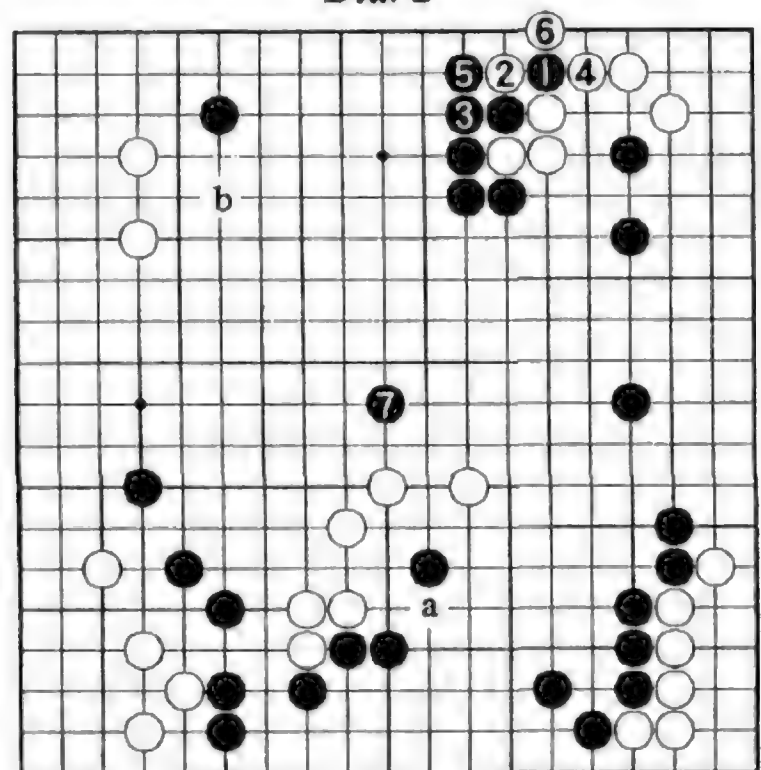


Figure 2 (38 - 65)

Black 43. A hane at 61 would not be sente - White would switch to 43. My idea was to start with the approach move of 43 and make miai of 61 and a second approach move at 'a', but connecting at 47 was probably slack. This shows up one of my weak points: my preconception that linking up stones is big worked against me.



Dia. 2



Dia. 3

One's first instinct is to hane at 1 in Dia. 2. This would work well if White were kind enough

to cut at 'a', but he would cut in the centre at 2, making Black unbearably thin.

In view of this, I concluded that connecting the key stones with 47 was the only move and so changed course. Of course, I should have stuck with my original plan by making a second approach move at 'a'. When White defended at 48, the focus of the game became blurred.

Black 49, played out of concern about White 'b', was another slack move typical of my play. I should have hane at 1 in Dia. 3 — better late than never. After White 2 and 4, I could have forced with 5, then switched to 7, thus building up excellent momentum. As long as Black is attacking this group, there's no need to worry about White 'a'. Jumping to 'b' with 7 would probably also be good enough.

White 56 was big: White had caught up. Moreover, White 62 shows that Yamashiro is no mean player. I had expected White 'c', Black 'd', White 'e'.

Black 63, 65. The only moves.

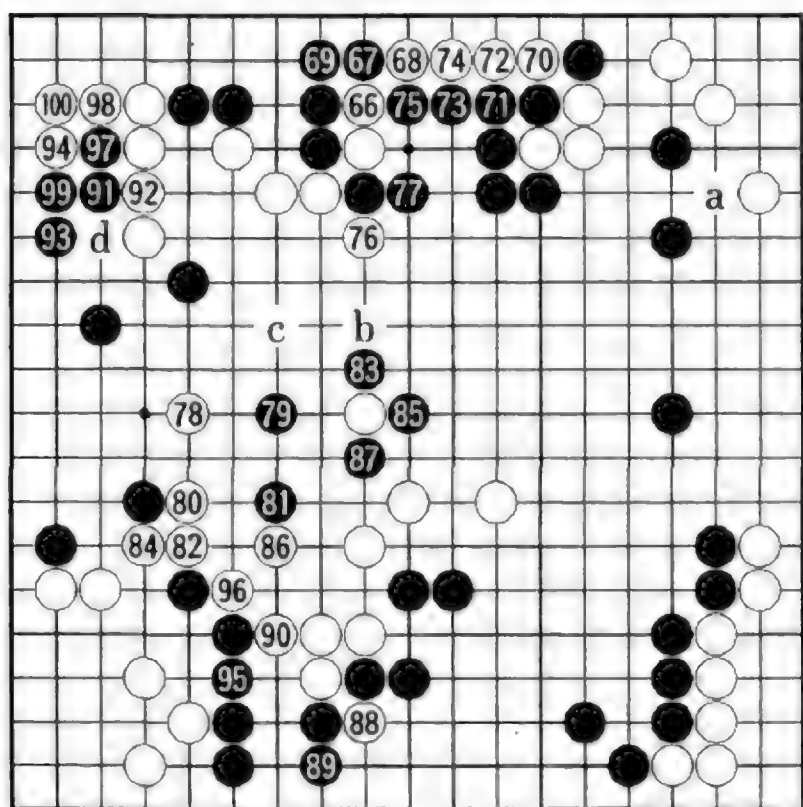


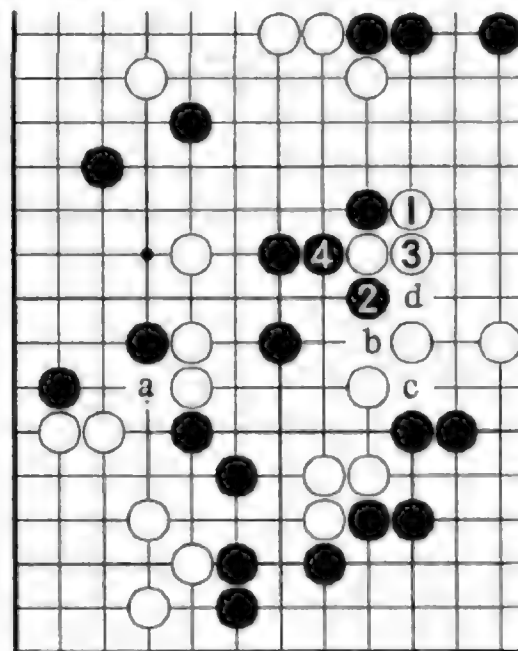
Figure 3 (66 - 100)

Figure 3 (66 - 100). A mystifying connection

With 67, Black should be more patient and descend at 69. With 68 on, White got to play forcing moves both on the side and in the centre, which was very unpleasant for Black.

The opinion was expressed that White would have been ahead if he had used 78 to defend at 'a'. To continue, Black would play 'b', threatening to attack, but I have to admit that things would be tough for Black after White 79, Black 'c', White 'd'. However, at the time I had a feeling

that White would play at 78. Probably you can't call 78 a bad move.



Dia. 4

Black 79. At any rate Black has to split White into two. When, without any real expectation of success, I attached at 83 White linked up by playing on a worthless dame point with 84 — why is inexplicable. In one instant he lost the game. What could be wrong with 1 in Dia. 4? I did intend to fight furiously with 2 and 4, threatening to cut at 'a' or to cut after Black 'b', White 'c', Black 'd', though.

While White spent all that time linking up on dame points, Black captured the centre stone, then switched to gouging out the corner with 91. The game was completely over. The transformation was so dramatic that I could hardly believe it even as it was happening.

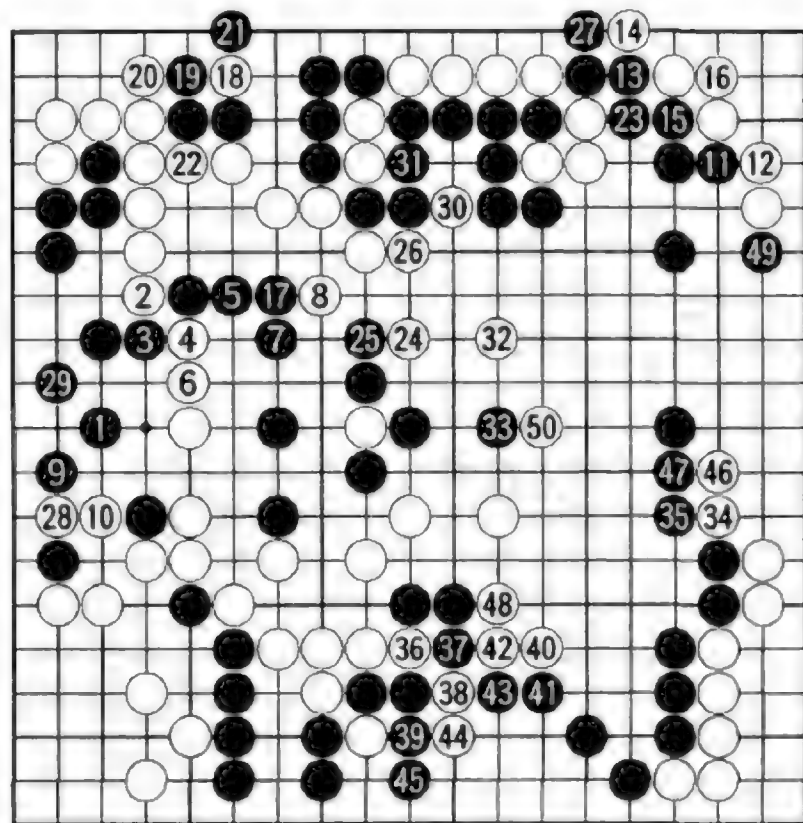


Figure 4 (101 - 150)

Figure 4 (101 - 150), Figure 5 (151 - 209)
Yamashiro resigned after Black 209. If instead

of 209 (109 in the figure), Black played 'a', White 'b', Black 'c', the large white group would have died, but in any case Black was way ahead.

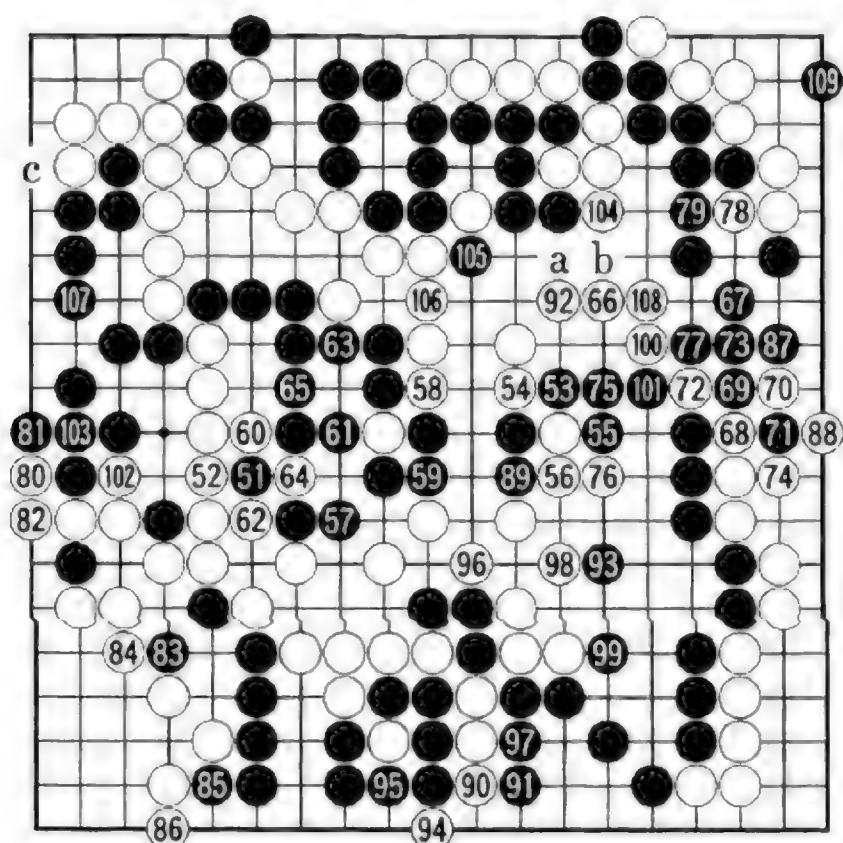


Figure 5 (151 – 209)

This was a strange game. Yamashiro didn't play like his usual self. However, I can't afford to sympathize with him. I intend to be merciless and wind the series up in the next game. I can't show my usual lack of rigorousness. At the moment my heart is serene and I'm in great form. Last winter I caused my fans a lot of worry, but summer is my season.

White resigns after Black 209.

(Kido, June 1987)

Our coverage of the title match concludes with a brief description of the final game.

Game Four

White: Takemiya Masaki

Black: Yamashiro Hiroshi

Played in Hiroshima on 25, 26 June 1987.

Commentary by Ishii Kunio 9-dan.

Figure 1 (1 – 51). *A move in outer space*

Yamashiro tries Takemiya's favourite fuseki pattern against him, but Takemiya can't be denied: he is the one who gets the moyo. First, he gets in the mood with 10; then, in the exchange in the top left, a white moyo suddenly comes into being.

White 38 is the focal point of the moyo.

Hayase, the referee, expected White 'a'; Ishii expected 'b'. They were taken by surprise by 38, a move which seems to be floating in outer space but which exerts influence in all directions. There's no way of knowing what the best move here is, but when Takemiya plays it, the stone carries conviction.



The fourth game begins. Watching (centre) is the referee, Hayase 9-dan, a member of the Osaka branch of the Nihon Ki-in.

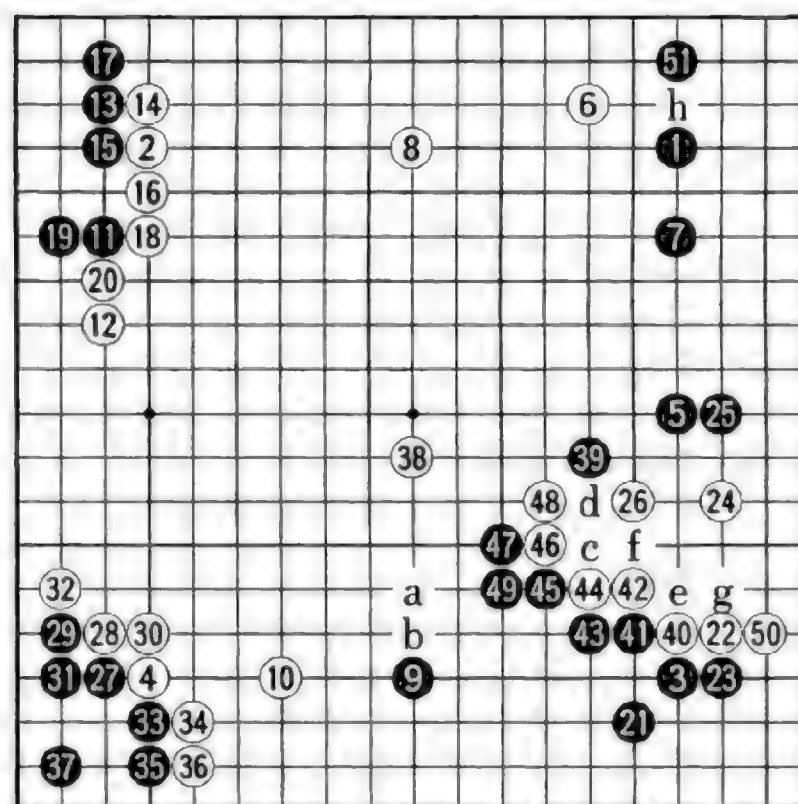


Figure 1 (1 – 51)

White 50. Here Takemiya's perfectionism perhaps works against him. This move makes good aji by eliminating any possibility of a black attack on the group, but Black 51 is too big. If White tenukis, Black can rip off two stones with Black 'c' through 'g', but even so Takemiya recognized later that he should have used 50 to attach at 'h'.

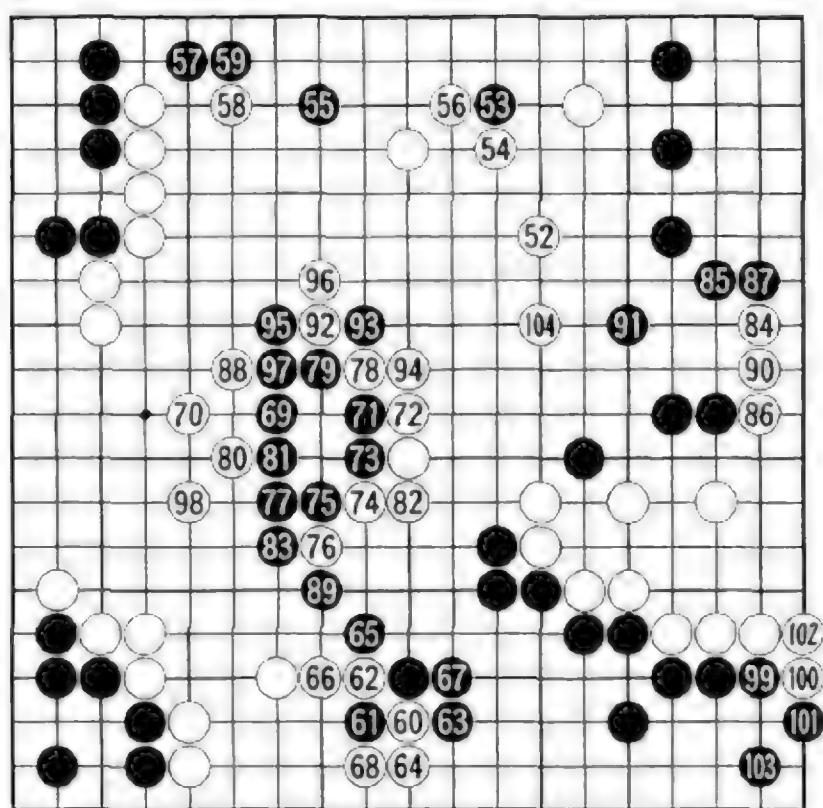
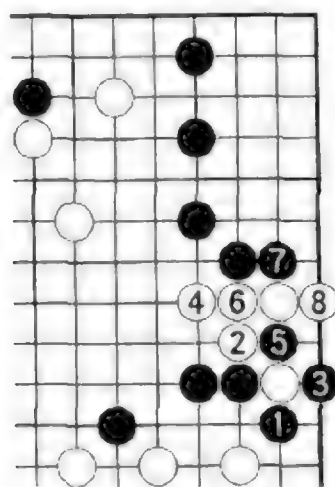


Figure 2 (52 - 104)

Figure 2 (52 - 104). Yamashiro has reason to feel optimistic.

Black plays nimbly with 53 to 59, then reduces the moyo with 69. Takemiya regretted White 68 - he should have left the bottom after 66 in favour of enclosing the centre with White 75. For once he yielded to the temptation to go for territory. Yamashiro probably felt optimistic when he played 69. After the game Takemiya commented that he was quite upset when he saw Black switch to the centre.



Dia. 1

White 84 is a move White has been aiming at for some time. Black can't hope to capture it.

Black 87. The sealed move. Black chooses the path of peace. He could also block at 1 in Dia. 1, but a very difficult fight would follow after 2 to 8. Because he had a lead, Yamashiro decided that he could afford to compromise here.

Figure 3 (105 - 168). A close game

White 18 was a slip. Takemiya expected it to be sente, but he ended up taking gote up to 30.

Instead, White should have played White 'a', Black 'b', White 'c', Black 65, then switched to 33. This would have put him half a point ahead.

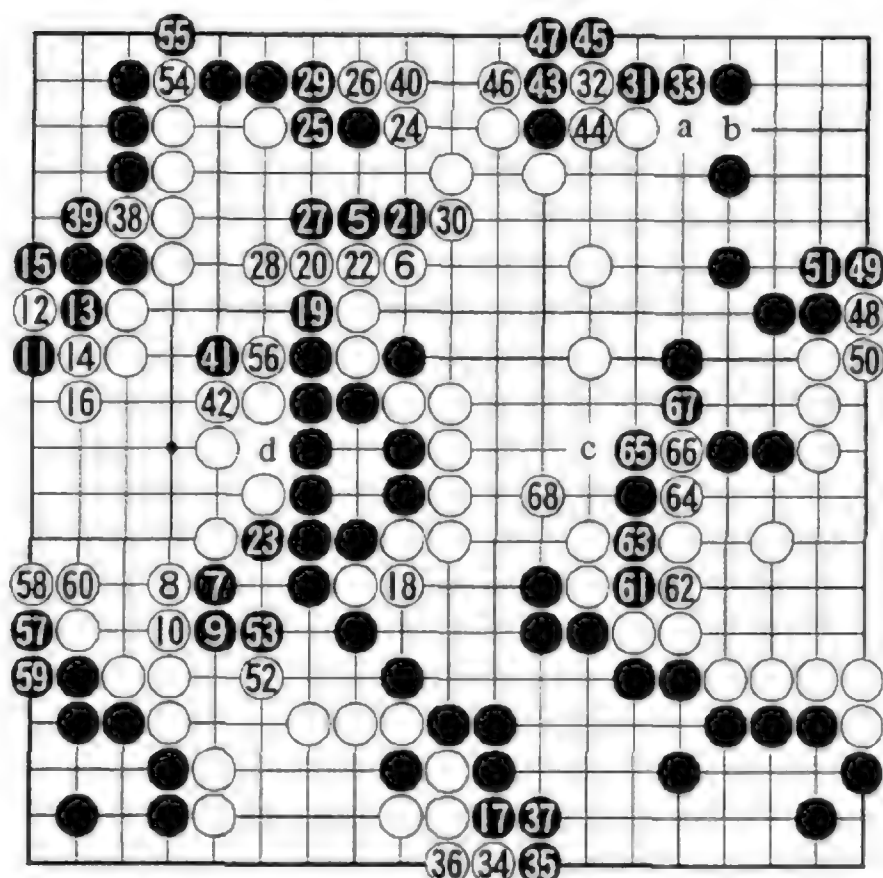


Figure 3 (105 - 168)

Black 23 should be at 'd'.

It was already apparent to the professionals following the game that this was going to be a half-pointer. That should have favoured Yamashiro, who has a reputation for showing his real strength in the latter part of the game, but -

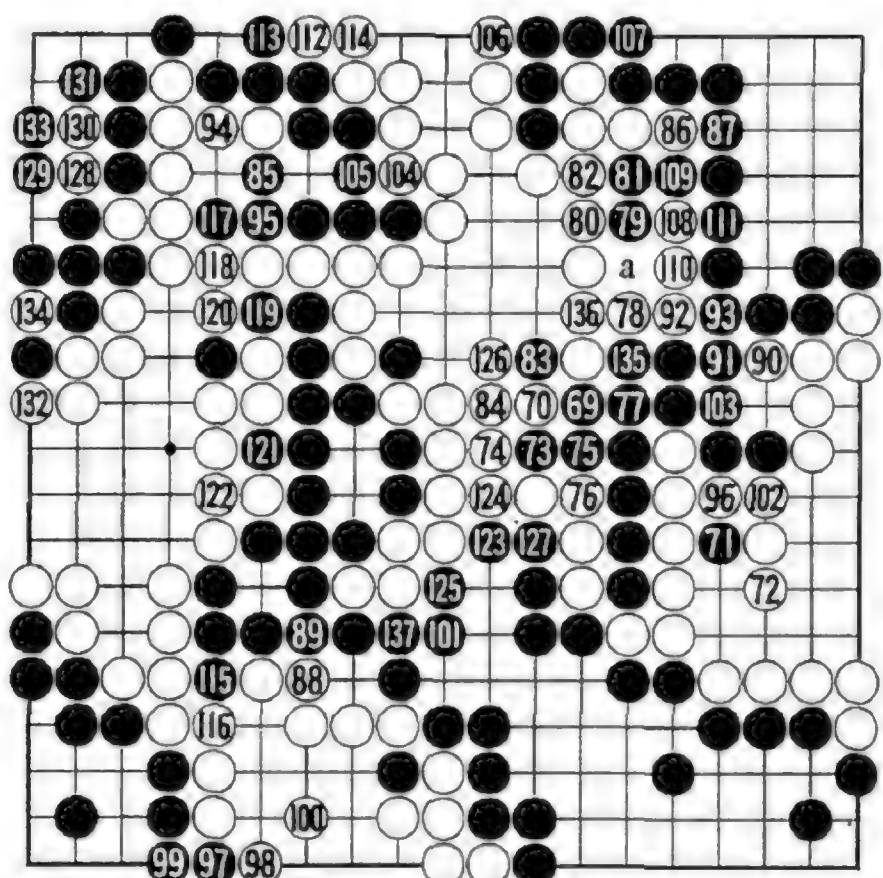


Figure 4 (169 - 238)
138: connects the ko

Figure 4 (169 - 238). Deserted by lady luck

Black 75 is the losing move. It should be at 76: if White answers at 127, Black cuts at 83 and has

enough threats to win the ko, so White would have to answer at 75, letting Black capture two stones with Black 127. If then White 77, Black would play 79, White 80, Black 'a' and win by half a point.

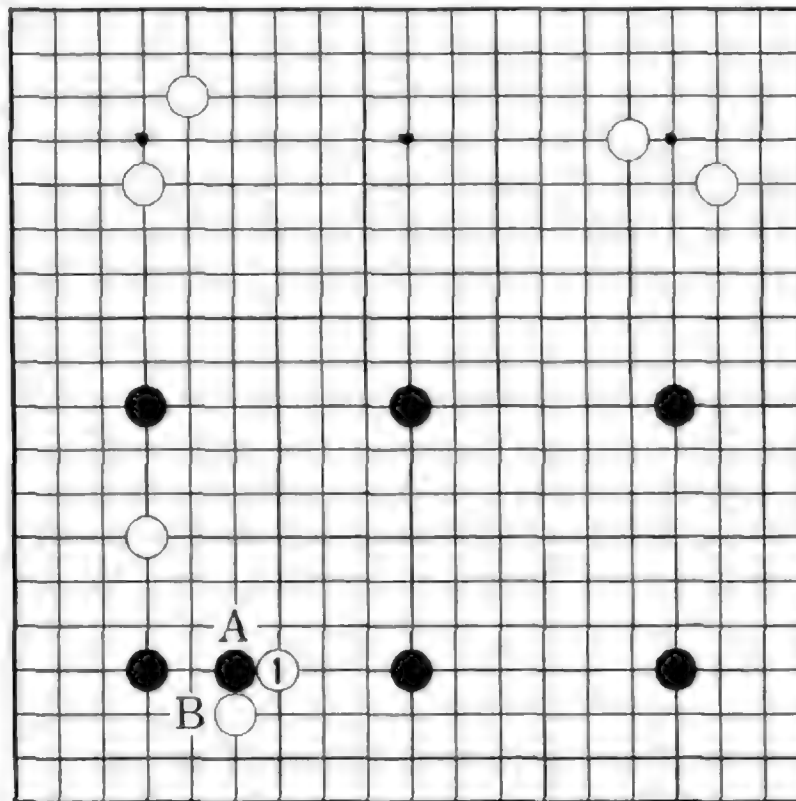
Once again Yamashiro had taken a lead on the first day only to fritter it away on the second. At 28, eight years younger than the Honinbo, it's unlikely that he was beaten on stamina. Rather, Takemiya was more skilful at controlling the flow of a two-day game. Even though he was unable to pick up a win, the experience of fighting this title match must have done Yamashiro a lot of good; the only problem is that the chance of challenging for a top title doesn't come along that often.

White wins by 1/2 point.

(*'Kido'*, August 1987. Honinbo report translated by John Power.)

Correction to GW50

We apologise for the mistake with the diagram on page 33 of GW50. The correct diagram is shown below.



The players look suitably grave on determining that the title match has been decided by half a point. In a seesaw game luck wasn't on Yamashiro's side.

The 12th Meijin Title Match

Kato's most spectacular triumph of the year was his crushing rebuff of Rin Kaiho's challenge for the Meijin title. Before the match began, Kato was considered the favourite but only by a little; the one-sided result came as a great surprise because Rin has traditionally done very well in the Meijin title — in fact, he came close to dominating it in the 60's and 70's. In the 13 Meijin title matches in which he has appeared, this was the first time that he failed to win a game. Unfortunately, his best chance was in the third game, which he lost on a forfeit for playing two moves in a row. In the second game also he held the lead at one stage, but the fabled tenacity of his youth was not in evidence.

The problem for Rin was that last autumn Kato was enjoying perhaps the best form of his career. His schedule was packed with title games, but the more he played the better he performed; besides taking care of Rin, he had enough energy left over to dispose of Cho Chikun in the Oza title match. His only setback was his loss to Cho in the playoff to decide the Tengen challenger.

Appropriately, the fourth Meijin game was played in his home town of Fukuoka in Kyushu and his 89-year father, who used to run a go club, had the pleasure of witnessing the victory.

Rin may have lost the title match but he did have the consolation of further extending a record in which he has no close competitors: this was the 27th best-of seven series in which he has played. Up to the end of this match there had only been 75 best-of-sevens played, which means that Rin has taken part in over a third of them. That's an impressive achievement when you consider that winning a league to become the challenger is often considered, with reason, to be more difficult than actually winning the title match. (Next is Sakata, who has played in 17.) Unfortunately, with his loss to Kato his winning record dropped under 50% — he has won five Honinbo and eight Meijin titles.

In this issue we present a report on the holding of the first game in New York, together with Rin's explanation of his loss. The other three games will be given in our next issue.

The Meijin Title in the Big Apple

by Roy Laird

The Third US Go Congress had finished just four weeks ago, and many players were still recuperating. Nonetheless, when 'Killer' Kato and Rin Kaiho (Lin Hai-feng) came to the elegant Essex House Hotel on Central Park South in New York to battle for one of Japan's most prestigious titles, they were not alone. Hundreds of go players converged on the scene to see a major tournament game happening, for real, up close — a lucky experience that many Japanese will never have.

The Asahi newspaper had two good reasons for conducting this extravaganza, aside from the fact that their rival newspaper, the Yomiuri, had just brought the first game of the Kisei title to Los Angeles in January. They see the promotion of go in the West as a potent means of cultural understanding, especially welcome in the current international economic climate. Yasuyuki Miura, the manager of Essex House, put it this way: 'If Western businessmen want to compete with the Japanese, they should learn about go. Go is a

game of market share, not of winner take all.'

The Asahi also wanted to celebrate the first anniversary of its satellite edition, and in this respect the Meijin tournament was a fitting vehicle. Spectators arrived at the viewing room on the morning of the second day to find free copies of the Asahi newspaper, complete with a diagram of the first day's play. Moves completed only 18 hours earlier in New York had been set in type, using top-quality equipment in Japan, then wired back to New York for publication.

The event began with a reception on Wednesday night, where Haskell Small performed his classical work for two pianos, 'A Game of Go', with simultaneous visual presentation of the Shusaku game upon which the piece was based. Many important people from Japan, such as the editor of *Kido* and several top executives from the Asahi, were present. Mayor Koch sent a representative. If he had known how many photographers and video crews would be there, he might have come himself.



Kato plays the first move of the 1987 Meijin title match. Among those watching are the referee, Kano 9-dan (seated, centre), Michael Redmond, the game recorder, and Janice Kim 1-dan (standing at back).

The next day Kato and Rin entered the playing room, a specially appointed suite on the 26th floor, at exactly 9 a.m. As the game began, a half dozen early-bird onlookers watched by closed-circuit TV in a special viewing room on the second floor. Two large screens flanked a magnetic demonstration board, facing a seating area of about 100 chairs. More and more players drifted in throughout the day, some trying variations on the magnetic board, their jaws dropping when they saw what actually occurred. Toward the end of the afternoon, Kato played a peep that threatened to cut off a string of stones and end the game. Rin thought for 24 minutes and sealed his response, provoking much animated chatter that evening as to whether he would save a group he had neglected throughout the game, or perhaps had some brilliant exchange in mind.

Of course, he saved the group but went on to fall short of victory, having failed to tempt Kato into one of his famous Attack and Kill strategies (which are the subject of his book of the same name, available in English from the Ishi Press). Kato seems to have climbed back to the top of

Japanese go by avoiding just such temptations. According to the program, his new nickname is 'Kato the Winner by Half a Point'.

Each evening, pros who were attending the event as referees, recorders and spectators played simultaneous games, perhaps 150 in all. They included: Aizawa Kaoru 2-dan, who attended the Seattle Congress; Kano Yoshinori 9-dan, author of *Graded Go Problems for Beginners*; Takagi Shoichi 9-dan; Oeda Yusuke 8-dan; and, most delightful of all, Michael Redmond himself. On Saturday evening, Michael played twenty simultaneous games, winning sixteen of them. He seemed refreshed and relaxed afterward. He was also very much at home, making new friends, disappearing with groups of players and causing the press corps to speculate as to whether he had a girlfriend in New York. Michael has recently moved into his own apartment, leaving the dojo after nine years of study. He is a man who has completed his training and is ready to take on the world.

After the match ended, even more players began pouring into New York to play in the

Amateur Meijin tournament held that weekend. Kaya boards, shell and slate stones, copies of the new currently comprehensive *Joseki Dictionary* — thousand of dollars worth of valuable go supplies were made available as prizes by the Asahi. The winner, Joong Ki Kim 6-dan of New York, proudly posed for photographers with the board he had won, which was signed on the back, as were the others, by Kato and Rin. Many of the other top places were taken by the New York Weiqi Association in Chinatown. Bill Buckley, who won the 1-kyu section, was stunned to learn that he had won a complete top-quality playing set, a special prize given by the Asahi in hopes of encouraging weaker players to attain dan-level strength.

Speaking at the awards ceremony, Mr. Oeda, Michael Redmond's sensei and a founding father of the International Go Federation, described Barbara Calhoun's unique contribution to the relationship between the American and Japanese go communities. Noting that she was having a birthday, he gave her one volume of the *Joseki Dictionary* and joked that she would have to wait

until next year to get the other volume. (He relented later that evening.)

None of this would have been possible without the cooperative interaction of many people, organizations and businesses, especially the New York Go Club, the Essex House, the Nippon Club, the Nihon Ki-in, the NY Weiqi Society and of course the Asahi newspaper. Barbara Calhoun, a member of the AGA's International Liaison Committee, and Marvin Wolfthal of the NYGC worked especially hard, as did Marvin's wife Katherine, who acted as TD. Fumio Kanamaru, the New York Bureau Chief of the Asahi, and his friend Yasuyuki Miura, the president of Essex House, made the event an elegant success. The program listed 37 sponsoring corporations, including many well-known Japanese firms.

The Kisei in Los Angeles, and now the Meijin in New York — is this a temporary surfeit of riches or the start of a trend? In particular, we wonder what the Mainichi newspaper, which sponsors the Honinbo tournament, plans to do with the first Honinbo game in 1988.

Game One: I was Routed

by Rin Kaiho

As you know, there is a time difference of 13 hours between Tokyo and New York. We left Narita Airport at noon on 14 September and arrived at Kennedy Airport at around noon on the 14th. We gained about half a day — or should I say that we lost it?

At any rate, the game was scheduled to begin on the 17th, so both Kato and I had to get over our jet lag as soon as possible. We couldn't sleep much in the plane, so everyone looked sleepy, but the trick is to stay on your feet until the night of the day you arrive.

My usual pace is to go to bed at 11 o'clock and get up at 7 a.m. For a go player, I think that I keep early hours, but perhaps people like me are particularly susceptible to jet lag.

I did my best, playing a little mahjong, something I rarely do, and drinking a little alcohol, but I would come wide awake at 3 in the morning. Things got better each day, but I never got back completely to my normal pace. I would really have liked a little more time, another two days.



A stroll downtown after arrival

White: Rin Kaiho 9-dan
 Black: Kato Masao Meijin
 Played in New York on 17, 18 September 1987.

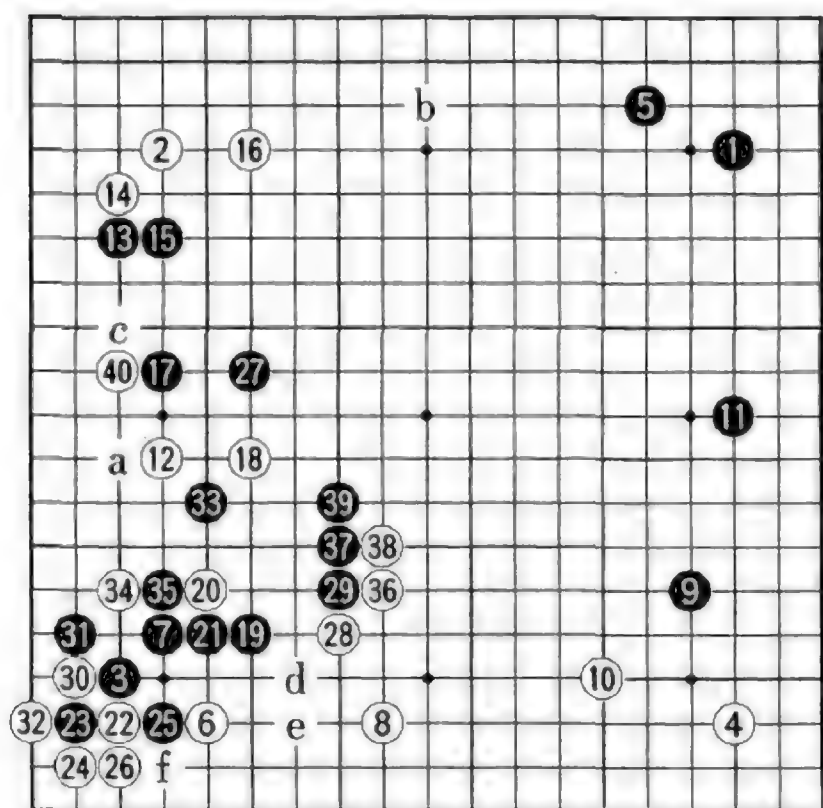


Figure 1 (1 - 40)

Figure 1 (1 - 40). Taken aback by the tenuki

Kato often plays the kosumi of 7 these days. He's obstinate — when he takes up a certain pattern, he sticks with it. At one time he was like a specialty shop dealing only in the Chinese-style fuseki.

The extension to 12 is unusual, perhaps. The standard move would be either the low move at 'a' or 'b' at the top.

There are various moves that I have had second thoughts about in the play here. First, playing a pincer at 'c' with 14, making Black switch to the 3-3 point, would probably have been thicker.

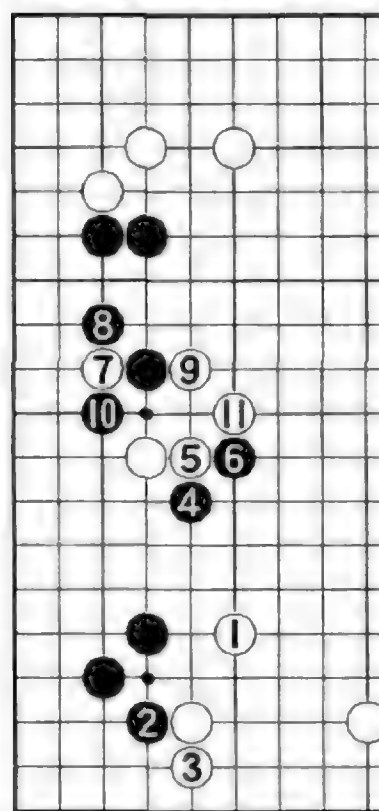
Jumping to 18 was also too lacking in subtlety. I should have tried 1 in Dia. 1. Black 4 looks frightening, but White can take care of this group with the 7-9 combination.

Black 19 put me on the spot. While I was trying to make up my mind between 'd' and 'e', I thought of attaching at 22. I thought that living in the corner, while aiming at a chance to attack Black, would be an interesting plan; it never occurred to me that Black might tenuki (switch elsewhere) after 26. The problem is that 'f' and 30 are miai for Black.

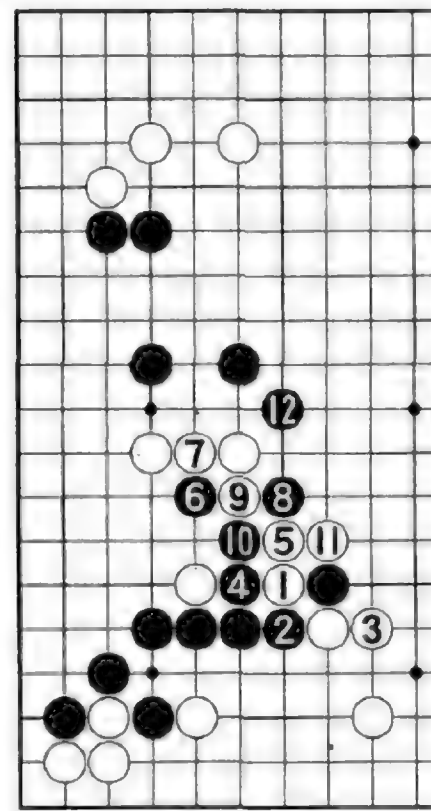
My conclusion is that I should just have answered at 'e'.

White 28 was a half-baked move. I realized that Black would attach at 29, but I made a snap

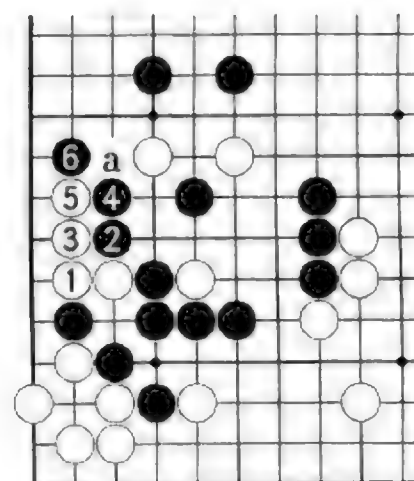
judgement that I could handle this with 1 and 3 in Dia. 2. However, more careful consideration revealed that White would have been in bad trouble after Black 8.



Dia. 1



Dia. 2



Dia. 3

That was why I switched to the corner with 30 and abruptly adopted a sacrifice strategy with 36 and 38. But then I fell prey to the temptation to make a few forcing moves before sacrificing. Once I did that, events acquired a momentum of their own.

With 40, I should really have sacrificed the two stones, as in Dia. 3. Even this would be bad for White, but I had no other choice. If Black were to compromise with 6 at 'a', the game would be a close contest.

Figure 2 (41 - 65). A weak centre group

Albeit reluctantly, I found myself fleeing with my group on the left side. For his part, Kato must have felt pleased with his thick move at 49. Black blocks the path of the white group with the 55-57 combination; in the course of attacking White, he looks like getting a big territory on the top right. Black's lead is beyond question.

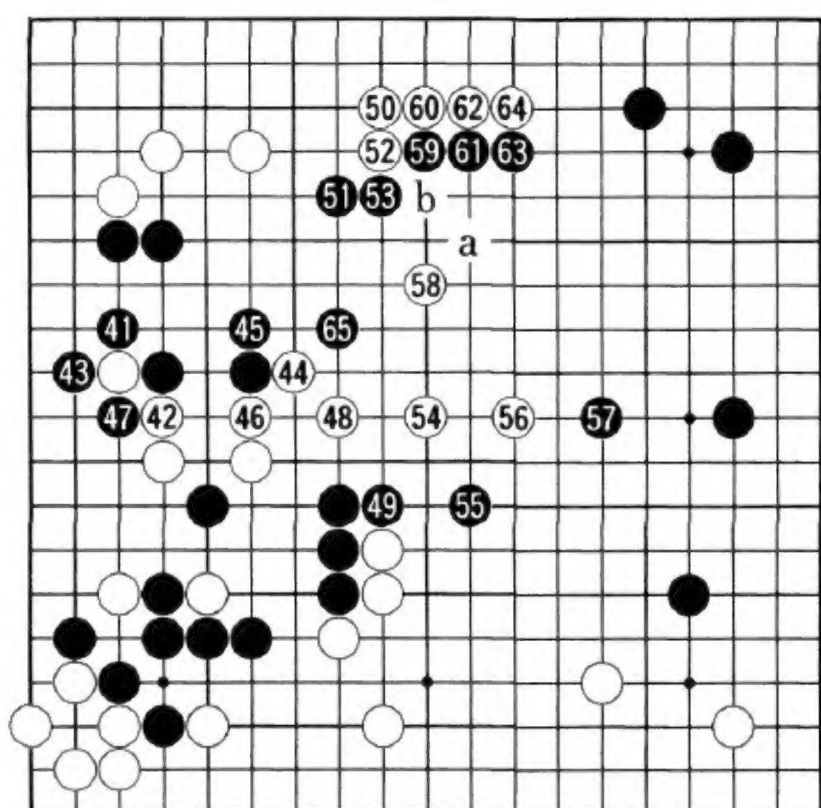


Figure 2 (41 - 65)

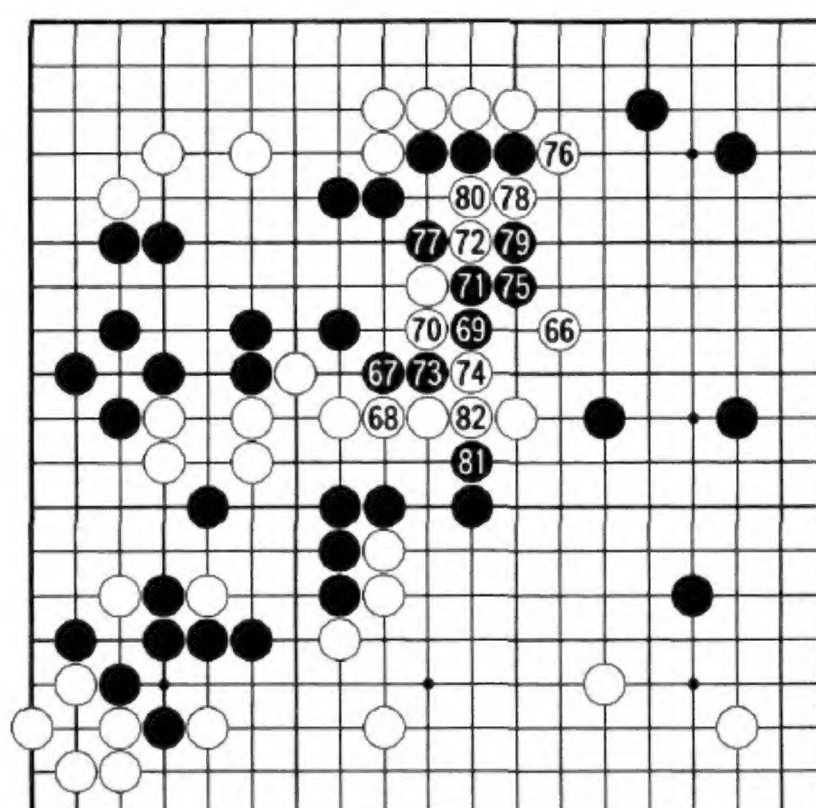
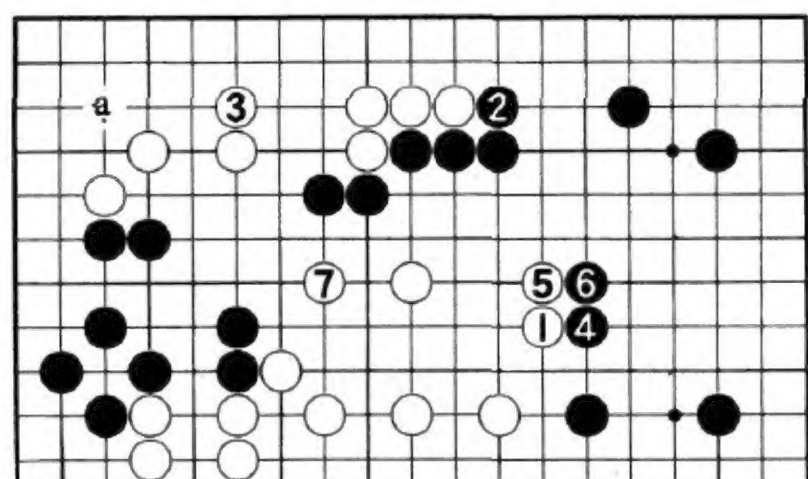


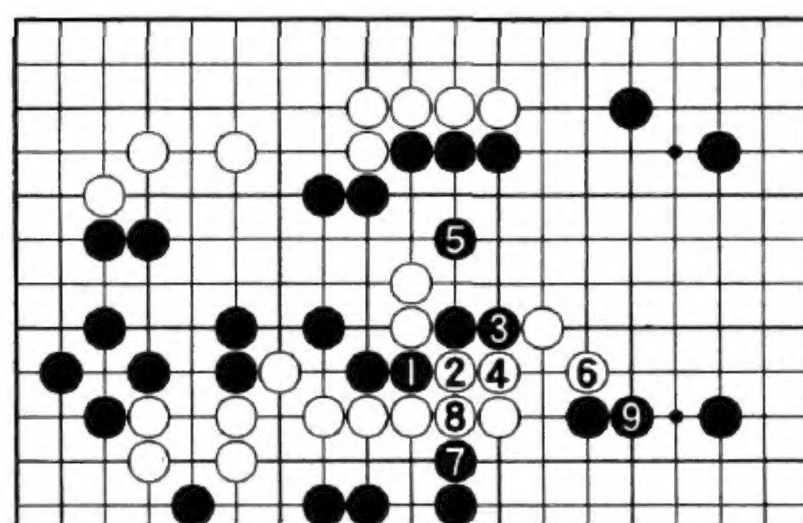
Figure 3 (66 - 82)



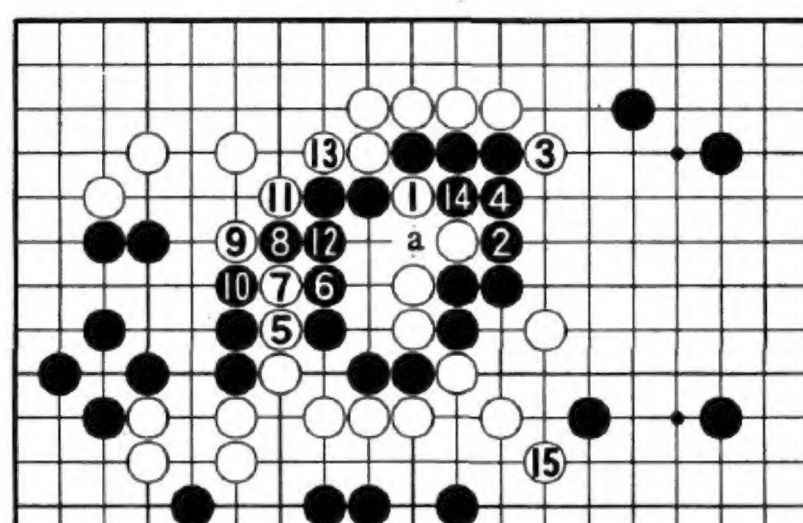
Dia. 4

With 58 it might have been better to dodge to 'a', followed by White 62 if Black extends to 'b'; in neither case (58 or 'a'), however, can White expect a good result.

Black built a strong wall with 59 to 63, keeping White separated. At this point, crawling at 64 was reckless. This move has a touch of desperation about it — White's centre position may collapse. White should reinforce the area with 1 in Dia. 4; if Black 2, he should defend patiently at 3, which eliminates the aji of 'a'. After 7, the position would still be bad for White, but the game would not yet be over.



Dia. 5



Dia. 6

Figure 3 (66 - 82). From bad to worse

White's position just doesn't get any better; rather, I was fully expecting to get crushed at some point along the way. For example, if instead of 71 Black had played 1 and 3 in Dia. 5, my future would have been bleak. White could fix up his shape with 4 and 6, but I would have had no confidence whatsoever of living after Black 7 and 9. Even if I did live, my other positions would probably have been hurt.

Actually there was a clever little move I could have tried here. Instead of 76, cutting at 1 in Dia. 6 would have been interesting. If Black 2, White makes a satisfying hane at 3; he then does his best to burst through with 5 and 7. He plays forcing moves up to 13, which gives him the option of making a seki later with 'a'. This would have created a position with more possibilities than in the game.

White 82 was the sealed move. On nights like this, it's hard to get to sleep. Recently, I have been able to sleep normally even when playing two-day games. In the past, in my twenties, I was often unable to sleep the night before an important game, but this shows how psyched up I was for the contest. Being able to sleep peacefully the way I do now is no good.

On this night I felt resigned, with good reason, to losing.

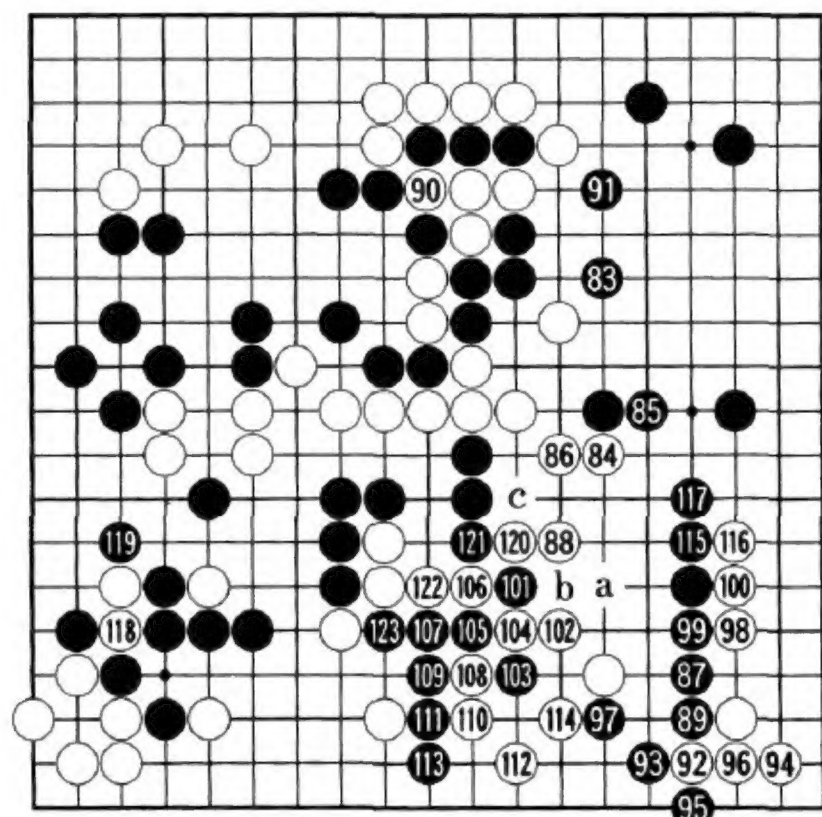


Figure 4 (83 - 123)

Figure 4 (83 - 123). A heartrending game

Even when White poked his head out with 84 and 86, it was by no means clear that his group was safe.

Black 87 was solid. If Black attacks directly with 1 in Dia. 7, complications follow after White 6 and 8.

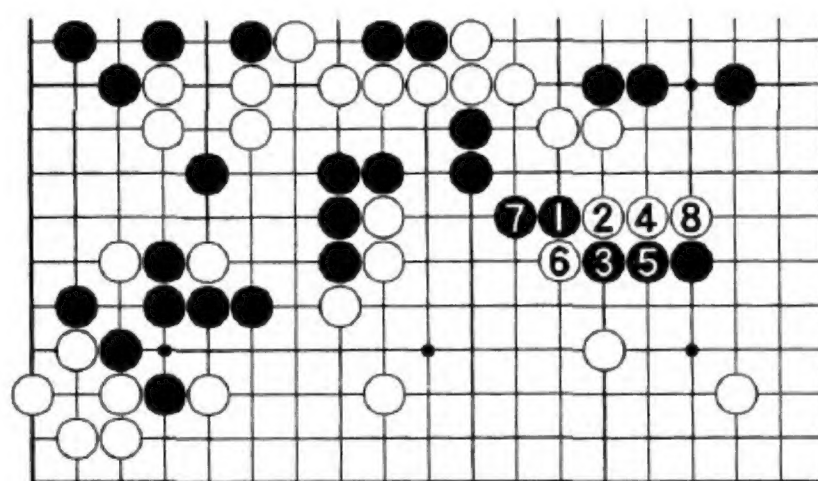
White could not answer 87 at 89, but the successive moves of 87 and 89 almost broke my heart.

White 100 offered the strongest resistance; if White plays the safety-first move of 1 in Dia. 8, he just hands the game to Black.

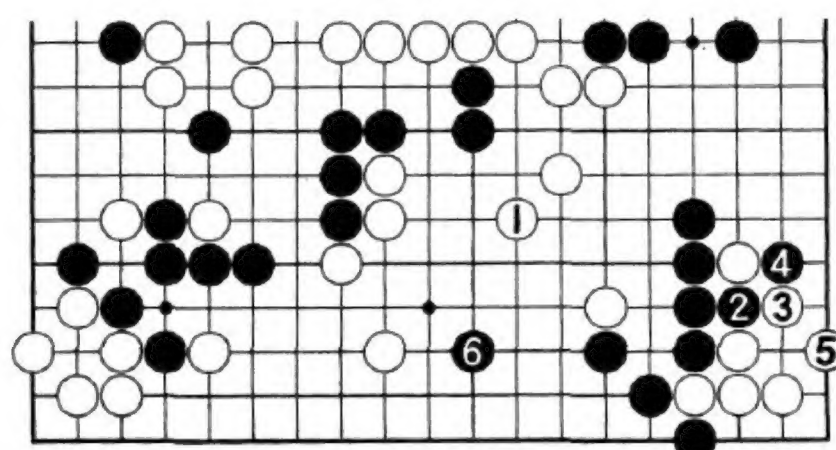
I still expected to be crushed at any moment — for example, right here. The extension to 107 was a bad move; if Black had made a diagonal connection at 109, I would have been in trouble. The reason is that White can't play at 121 (if he does, Black cuts with Black 'a', White 'b', Black 'c'), yet if he plays White 120 Black destroys the eye with Black 121, White 122, Black 123.

The instant I played 108 to 114, I thought: 'I'm

alive unconditionally.' How hopeless can you get! Unconditional life would have given me a chance, but I immediately woke up to the fact that there was a ko.



Dia. 7



Dia. 8

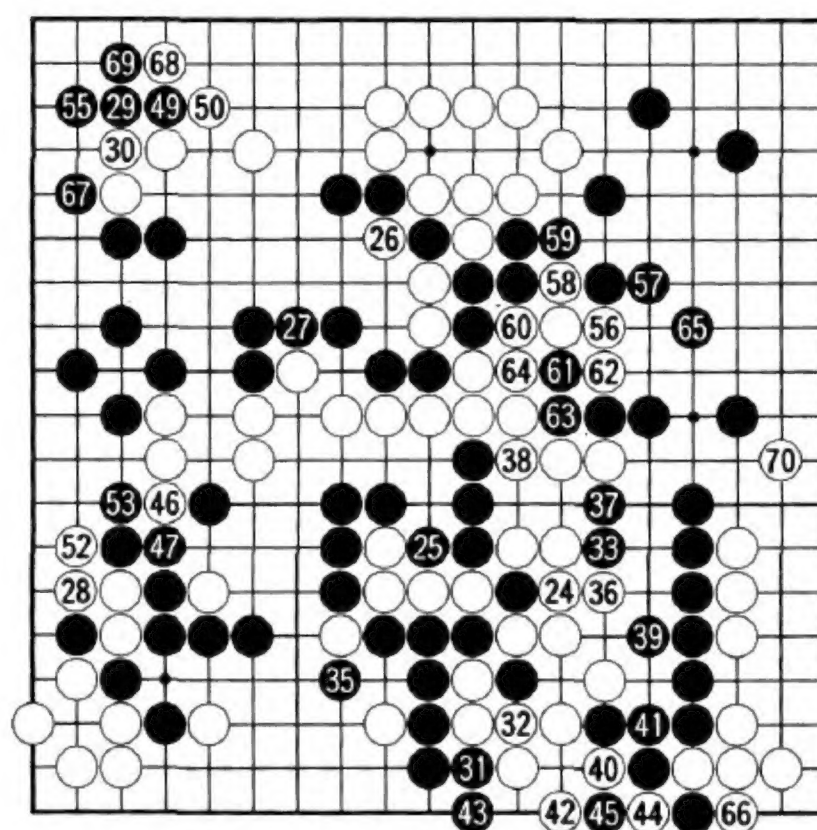


Figure 5 (124 - 170)

34: connects (left of 24); ko: 48, 51, 54

Figure 5 (124 - 170), Figure 6 (171 - 244).

Instead of 94, I should have ended the game in a more stylish fashion by playing the ko shown in Dia. 9. White loses all the same, of course, though only by one and a half points.

(Continued on page 13)

Two New Books from the Ishi Press

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